



F. Hayman inv.

A. Grignon sculp.



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A
POETICAL TRANSLATION
OF THE
WORKS
OF
H O R A C E,

With the ORIGINAL TEXT,

AND

CRITICAL NOTES collected from his best Latin and French
COMMENTATORS.

Musa dedit fidibus divos, puerosque Deorum,
Et pugilem victorem, & equum certamine primum,
Et juvenum curas, & libera vina referre.

By the Rev^d Mr. PHILIP FRANCIS.

VOL. I.

THE THIRD EDITION.

L O N D O N :

Printed for A. MILLAR, in the Strand. M.DCC.XLIX.

Lh 8.210

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TO HIS EXCELLENCY
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THIS WORK
IS HUMBLY INSCRIBED
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Y

T H E
P R E F A C E.

THE first and principal Design of this Work was to explain, perhaps, the most difficult Author in the Latin Tongue; an Author, who will always be more admired in Proportion to his being better understood. Such a Design, if tolerably well executed, seemed to deserve some Encouragement; but to preserve his original Spirit in a punctual, regular Translation hath been so long considered as desperate, that it were hardly modest to attempt it.

Every Reader is a Critic in Proportion to his Abilities and his Judgement. He proposes whatever he thinks difficult, and expects an Explanation suited to his Taste and Understanding. These are too numerous to be gratified by the present Work, which endeavours to explain those Passages only, which are of real, acknowledged Obscurity.

In our Search after Truth, it is useless to know the Mistakes of others; and besides the disagreeable Employment of transcribing the Language of Critics in their very unclassical Treatment of each other, a Warmth of Assertion, a Speciousness of Arguments, a Weight of Quotations, an Authority of Names, and an Appearance of Probability, might well perplex a Reader's Judgement, or throw a Darkness and Confusion into what was originally clear and open. Therefore to avoid being engaged in the various Conjectures and learned Disputes of Commentators, the difficult Passages of our Author are explained in that Sense alone, which seemed most poetical and most natural. In some Instances however, when the Sense hath been really doubtful, the different Opinions are fairly shewn, and a tacit Appeal made to the Reader to determine for himself, even against the present Translator.

While we read with Pleasure many beautiful Imitations of this Author in his own Language, and are at the same Time obliged to confess how unequal to their Original all Translations of him have proved, even when the whole Strength seems to have been employed upon single and favourite Odes, we shall be apt to conclude that his Beauties are almost peculiar to the Latin Tongue. But if we consider the Boldness and Copiousness of Expression, the Diversity and Harmony of Numbers in English, we shall impute the Failure of his Translators to somewhat injudicious in their Design, or careless in their Execution, rather than to any personal Want of Abilities, or any Weakness in their Language; to the real Difficulty of the Work, not an Impossibility of executing it with Success.

Indeed:

Indeed it is hardly to be expected that any one Translator shall ever be capable of following this great Poet with equal Spirit through all his Odes. Many of them are varied with Irony and Satire; with Delicacy and Humour; with Ease and Pleasantry. Some, though less spirited, were written (when Circumstances of Time, Places, and Persons were strong upon him) in the first Heat of Imagination, and afterwards corrected, through a Length of Years, in the Coolness of Judgment. In others, he rises in full, poetical Dignity; sublime in Sentiments, bold in Allusions, and profuse of Figures; frugal of Words, curious in his Choice, and happily venturous in his Use of them: pure in his Diction, animated in his Expressions, and harmonious in his Numbers; artful in the Plans of his Poems, regular in their Conduct, and happy in their Execution. Surely the best Attempts to translate so various an Author, will require great Indulgence, and any tolerable Success may deserve it.

It would be a tedious and an ill-natured Labour to point out the Faults of former Versions of this Poet. Let us rather acknowledge, that there are excellent Lines in them, of which the present Translator hath taken as many as he could use upon his Plan, and wishes, for the sake of the Public, that they could be found to exceed an hundred.

In the Collection of Odes, usually called the Wit's Horace, there are many fine, but very distant Imitations of our Author, perhaps not inferiour to their Originals. If any of them were intended for Translations, the Writers, however justly
I eminent

eminent in other Parts of their Characters, have indulged injudiciously a Wantonness of Imagination, and an Affectation of Wit, as opposite to the natural Simplicity of their Author, as to the Genius of Lyric Poetry.

In the first Ages of Greece, the Lyric Muse was particularly appointed to celebrate the Praises of the Gods in their Festivals, where the noblest Precepts of Philosophy were enlivened by Music, and animated by the Language of Poetry. When we therefore consider its Origin and Institution, we may believe, that nothing could enter into its Compositions, but what was chaste and correct, awful and sublime, while it was employed in singing the Praises of Gods, and immortalising the Actions of Men; in supporting the sacred Truths of Religion, and encouraging the Practice of moral Virtue; while Reason governed the Raptures, which a religious Enthusiasm inspired. Such was its proper, natural Character. But it soon lost this original Greatness, and became debased to every light Description of Love, Dances, Feasts, Gallantry and Wine. In this View it may be compared to one of its first Masters, who descended (according to an Expression of Quintilian) into Sports and Loves, although naturally formed for nobler Subjects.

Yet this Alteration, although it lessened its natural Dignity, seems to have added to that pleasing Variety, to which no other Compositions can pretend. For when the Skill and Experience of the Persons, who first cultivated the different Kinds of Poems, gave to each Kind those Numbers, which seemed most proper for it; as Lyric Poetry had given Birth
to

The P R E F A C E.

to all Sorts of Verse, so it preserved to itself all the Measures of which they are composed, the Pentameter alone excepted. Thus a Variety of Subjects is agreeably maintained by a Variety of Numbers, and they have both contributed to that free, unbounded Spirit, which forms the peculiar Character of Lyric Poetry.

In this Freedom of Spirit it disdains to mark the Transitions, which preserve a Connexion in all other Writings, and which naturally conduct the Mind from one Thought to another. From whence it must often happen, that while a Translator is grammatically explaining his Author, and opening his Reasoning, that Genius and Manner, and Boldness of Thinking, which are Effects of an immediate, poetical Enthusiasm, shall be dissipated and enfeebled.

It is remarkable, that this Kind of Poetry should be the first that appeared in Rome, as it was the first known in Greece, and that it should be used in the same Subjects by the Romans, while they had not yet any Correspondence with Greece, and her Learning. However, it continued in almost its first Rudeness until the Augustan Age, when Horace, improved by reading and imitating the Grecian Poets, carried it at once to its Perfection, and, in the Judgement of Quintilian, is almost the only Latin Lyric Poet, worthy of being read.

If we should enquire into the State of Lyric Poetry among English Writers, we shall be obliged to confess, that their Taste was early vitiated, and their Judgement unhappily misguided,

guided, by the too great Success of one Man of Wit, who first gave Pindar's Name to a wild, irregular Kind of Versification, of which there is not one Instance in Pindar. All his Numbers are exact, and all his Strophes regular. But from the Authority of Mr. Cowley, supported by an inconsiderate Imitation of some other eminent Writers, every Idler in Poetry, who hath not Strength or Industry sufficient to confine his Rhimes and Numbers to some constant Form, (which alone can give them real Harmony) makes an Art of wandering, and then calls his Work a Pindaric Ode; in which, by the same Justness of Criticism, his Imagination is as wild and licentious, as his Numbers are loose and irregular.

To avoid this Fault, all the Measures in the following Translation are constantly maintained through each Ode, except in the Carmen Seculare. But it may be useless to excuse Particulars, when possibly the whole Poem, in its present Form, may be condemned. Yet by Foreigners it has been called Mr. Sanadon's Master-piece; and since the Odes of Horace are certainly not in that Order at present, in which they were written, it has been esteemed an uncommon Proof of his critical Sagacity, to have reconciled in one Whole so many broken Parts, that have so long perplexed the best Commentators. Yet the Reader will find some Alterations of Mr. Sanadon's Plan, for which the Translator is obliged to the learned and reverend Mr. Jones, who lately published a very valuable Edition of Horace.

Although it was impossible to preserve our Author's Measures, yet the Form of his Strophes hath been often imitated,
and,

and, in general, there will be found a greater Number of different Stanzas in the Translation than in the Original. One Advantage there is peculiar to English Stanzas, that some of them have a natural Ease and Fluency; others seem formed for Humour and Pleasantry; while a third Kind hath a Tone of Dignity and Solemnity proper for sublimer Subjects. Thus the Measures and Form of the Stanza will often shew the Design and Cast of the Ode.

In the Translation it hath not only been endeavoured to give the Poet's general Meaning, but to preserve that Force of Expression, in which his peculiar Happiness consists, and that Boldness of Epithets, for which one of his Commentators calls him Wonderful, and almost Divine. Many Odes, especially in the first Book, have little more than Choice of Words and Harmony of Numbers to make them not unworthy of their Author; and although these were really the most difficult Parts of the Translation, yet they will be certainly least entertaining to an English Reader. In the usual Manner of Paraphrase it had not been impossible to have given them more Spirit by enlarging the Poet's Design, and adding to his Thoughts; but, however hardy the Translator may seem by his present adventurous Undertaking, this was a Presumption of which he was very little capable.

The Difficulties of Horace in his Satires and Epistles arise, in general, from his frequent Translations of Lines in Grecian Writers, and Parodies on those of his Cotemporaries, from his introducing new Characters on the Scene, and changing the Speakers of his Dialogues; from his not marking his Trans-

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fitions from Thought to Thought, but giving them as they lay in his Mind. These unconnected Transitions are of great Life and Spirit, nor should a Translator be too coldly regular in supplying the Connexion, since it will be a tame Performance, that gives us the Sense of Horace, if be not given in his peculiar Manner.

As his Editors have often perplexed the Text, by altering the Measures of our Author for the Sake of a more musical Cadence, so they, who have imitated or translated him with most Success in English, seem to have forgotten, that a Carelessness of Numbers is a peculiar Part of his Character, which ought to be preserved almost as faithfully as his Sentiments.

Style is Genius, and justly numbered amongst the Fountains of the Sublime. Expression in Poetry is that Colouring in Painting, which distinguishes a Master's Hand. But the Misfortune of our Translators is, that they have only one Style, and that consequently all their Authors, Homer, Virgil, Horace, Ovid, are compelled to speak in the same Numbers, and the same unvaried Expression. The freeborn Spirit of Poetry is confined in twenty constant Syllables, and the Sense regularly ends with every second Line, as if the Writer had not Strength enough to support himself, or Courage enough to venture into a third.

This unclassical Kind of Versification would be particularly most unnatural in a Translation of Horace. It would make him argue in Couplets, and the Persons of his Dialogues converse almost in Epigrams. The Translator has therefore followed

lowed the Sense in one unbroken Period. He hath often endeavoured to imitate the prosaic Cadence of his Author, when he could with much more Ease have made him appear like a modern Original. He hath run the Lines into each other, as he believed it the best Manner of preserving that loose prosaic Poetry, that Negligence of Numbers, which hath ever been esteemed one of his peculiar Beauties.

If we consider the poetical Spirit and numerous Variety of Measures in his Odes, we may believe this careless Versification in his Satires was not an Effect of Necessity, but of Judgment. His frequent Use of Proverbs and common Phrases; his different Manner of expressing the same Sentiments in his Odes and Satires, will convince us, that he really thought a Satirist and a Poet were extremely different Characters; and that the Language of Poetry was as unnatural to the Morality of Satire, as a low, familiar Style to the Majesty of an Epic Poem; or, as he himself expresses it, that the Muse of Satire walks on Foot, while all her Sisters soar into the Skies.

If this Criticism be just, the Dispute between Juvenal and Horace may with Ease be decided. In Juvenal the Vices of his Age are shewn in all their natural Horrors. He commands his Readers in the Language of Authority, and terrifies them with Images drawn in the Boldness of a truly poetical Spirit. He stands like a Priest at an Altar sacrificing to his Gods; but even a Priest, in his warmest Zeal of Religion, might be forgiven, if he confessed so much Humanity, as not to take Pleasure in hearing the Groans, and searching into the Entrails of the Victim.

There is a Kind of Satire of such Malignity, as too surely proceeds from a Desire of gratifying a constitutional Cruelty of Temper. The Satirist does not appear like a Magistrate to give Sentence on the Vices of Mankind, but like an Executioner to slaughter the Criminal. It was the Saying of a great Man, that he, who hated Vice, hated Mankind; but certainly he does not love them as he ought, who indulges to his natural Sagacity in a Discernment of their Faults, and an ill-natured Pleasure of exposing them to public View.

Our Author was of another Spirit; of a natural Chearfulness of Temper; an Easiness of Manners, fashioned by the Politeness of Courts; a good Understanding, improved by conversing with Mankind; a quick Discernment of their Frailties, but, in general, so happy an Art of correcting them, that he reproofs without offending, and instructs without an Affectation of Superiority. He preserves a Strength of Reasoning necessary to persuade, without that dogmatical Seriousness, which is apt to disgust or disoblige. He has this Advantage over the rigid Satirist, that we receive him into our Bosoms, while he reasons with Good-humour and corrects in the Language of Friendship. Nor will his Satires be less useful to the present Age, than to that, in which they were written, since he does not draw his Characters from particular Persons, but from human Nature itself, which is invariably the same in all Ages and Countries.

As the Morals of Horace are drawn from the two purest Fountains of human Wisdom, a good Heart, and a well-improved

improved Understanding, so when the Reflexions of his Commentators seemed naturally to rise from their Author, the Translator hath been careful to preserve them, and hopes they will not be thought less entertaining, than useful. Let him be permitted to hope, that the Notes, in general, must be really valuable, if they have been chosen with Judgement in any Degree proportioned to the Labour of collecting them. Some original Notes there are, but the Number is not considerable. The rest are given with all possible Exactness to their different Authors; but, since Collections of this Kind are usually tedious and heavy, the Geography of Countries, History of Persons and Mythology of Gods, which every common Dictionary can supply, are here omitted.

It was esteemed a necessary Labour to consider the Text with the Criticism of a Grammarian in View to the Purity of the Latin Tongue, and with the Care of an Editor in comparing the various Readings of Manuscripts and Editions. Such a Study is very little entertaining, but it often clears up Difficulties, that have perplexed the best Interpreters. It preserves us from authorising unknown Words; receiving defective Constructions for Elegancies, and Barbarisms for Beauties. All the Corrections in this Edition, excepting some few that are purely conjectural, are to be found in Manuscripts of best Authority, collated by the most accurate Editors, particularly Doctor Bentley, and Mr. Cuningham. To the first of these Gentlemen we are obliged, not only for many Remarks of an uncommon Erudition, but for some conjectural Emendations, which no Critic of a less daring Spirit could have attempted. To Mr. Cuningham we are indebted for many valuable Instances of Sagacity, yet with a Criticism so severe, as if it
were

were intended rather to correct Doctor Bentley than Horace. Where they agree, we may be almost assured that there is no Possibility of doubting.

Another Care of some Importance was to correct the Stops, which are therefore altered in numberless Places; for although every Reader hath a Right to point an ancient Author as he pleases, since the Art of Punctuation, if it may be so called, is of modern Invention, yet great Exactness is required, when it is intended for public Use.

The Method of explaining the Classics by similar Passages from each other hath been generally esteemed, if it be not used too frequently, or with an Affectation of Learning. But as the Quotations would have in the present Work been useless in their original Languages to an English Reader, He is obliged for all the Translations, marked with the Letter D, to the Reverend Dr. Dunkin.

While the Translator with Pleasure acknowledges much kind Assistance given him in the Course of this Work, he thinks himself obliged particularly to mention the Friendship of this Gentleman. His uncommon Genius, and extensive Abilities in all Parts of polite Literature do not need a Character here; but his chearful and ready Assistance in all difficult Passages; his free and manly Spirit of correcting; his early giving the Reputation of his Name to this almost desperate Undertaking, by owning a large Number of Odes translated by Him, even common Gratitude ought to acknowledge. But it is not a common Happiness to have many Years enjoyed the Friendship of an honest and a good Man. May no Misfortune ever interrupt the Continuance of it.

In Justice to his Reputation, it should be acknowledged, that whatever Alterations in this Edition are made in his Parts of the Work, have been made without his Knowledge. They were hazarded in the Spirit of Affection, and Friendship.

The general Indulgence, with which this Work hath been received by the Public, made the Translator think himself obliged in Gratitude to correct the present Edition with his best Care and Abilities. Yet it were unwise to let the Reader know how much Time and Labour hath been laid out upon it, lest his Expectation should be raised too high, and consequently disappointed. Many are the Faults, which through human Weakness, or natural Self-Partiality, the Translator may be supposed incapable of seeing; and many, very many more, which he had not Strength enough to correct.

Let him not be thought fond of making Innovations in the received and established Forms of Writing, although he hath been bold enough to print all the Words of his Translation, such as generous, temperate, powerful, at full Length. A good Reader will pronounce them in the same metrical Time, as gen'rous, temp'rate, pow'rful: Perhaps in less Time; as a Dactyle is shorter than a Spondee. Let us add, that a Sweetness of Sounds in reading can only be preserved by a distinct, articulate Pronunciation of the Vowels; that a Croud of Consonants and a frequent breaking the Words really hurts the Eye, and that we have already too many unavoidable Contractions in our Language. Let us not multiply them unnecessarily. To print this Line,

Monstrum



Monstrum horrendum informe ingens cui lumen ademtum,
in the Contractions of Profody, would be perfect Barbarism.

For any other Alterations in this Edition, the Translator expects and depends on the Candour of his Readers; yet he neither desires, nor hopes, that the Translation should be received without a fair and manly Correction. This was his first Attempt in any Kind of Writing; and if he hath offered his Opinion on the difficult Passages of his Author with that Modesty, which is due to the Publick, let him expect such Tenderness for his Mistakes, as he hath shewn to those of others, while he confesses, without Affectation, that he hath much Need of it. If he hath made no impertinent Display of his Learning, let him not be thought ignorant; and if in the Course of five Years he hath sometimes slumbered over his Work, let him not be too rudely wakened;

----- A kind indulgent Sleep
O'er Works of Length allowably may creep.

HORACE: ART of POETRY.

On these Terms he chearfully submits to the Judgement of the Public, and acknowledges as a Maxim an Observation of Aristotle, That the Public judge better in Music and Poetry than particular Persons, for every one remarks something, and all remark the Whole.

T H E

Q. Horatii Flacci.

C A R M I N A.

LIBER PRIMUS.

T H E

CARLETON A. McMINN

ODES

Collegiis iure, metatque foribus

Q **E**

Terrarum dominos evocit ad Deos.

H O R A C E.

VOL. I

Q. HORATII FLACCI
C A R M I N U M
LIBER PRIMUS.

CARMEN I. *Ad* MÆCENATEM.

MÆCENAS, atavis edite regibus,
O & præsidium & dulce decus meum:
Sunt, quos curriculo pulverem Olympium
Collegisse juvat, metaque fervidis
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad Deos.

5

Hunc,

The Word Ode was not introduced into the Latin Tongue until the third or fourth Century, and was then first used to signify any Pieces of Lyric Poetry. The Grammarians, perceiving that Horace has more than once used the Word *Carmen* to signify this kind of Poetry, have not scrupled to place it at the Head of his Odes, although there be not any Probability that he designed to make it their general Title.

SANADON.

There is nothing in this Ode, that can ascertain the Time in which it was written; but it stands as a Dedication of the Poet's Works to his Patron Mæcenas. The prin-

cipal Beauty of it consists in the Variety of the Style; yet Sanadon thinks the same Thought returns too often in almost the same Expression, *Evehit ad Deos—Dis miscent superis—Feriam sidera vertice.*

Verf. 1. *Mæcenas.*] Caius Cilnius Mæcenas is distinguished in the Roman History, by being so many Years the Favourite of Augustus; yet is he more famous by that Protection and Encouragement, which he gave to Men of Genius and Letters. To him the present World is in a great Measure indebted for all the Wit and Learning of the Augustan Age; and even at this Day the Name of Mæcenas is

(3)

THE FIRST BOOK OF THE ODES of HORACE.

ODE I. To MÆCENAS.

O Thou, whose Birth illustrious springs
From fair Etruria's ancient Kings,
Mæcenas, to whose Guardian Name
I owe my Fortune and my Fame;
In Clouds th' Olympic Dust to roll,
To turn with kindling Wheels the Goal,
And gain the Palm, victorious Prize,
Exalts a Mortal to the Skies.

This

is a Title not unworthy of Persons of the noblest Character, who know, like him, to animate the Spirit of Emulation among Writers by their Favour and Generosity.

SAN.

His Character is thus finely drawn by Vell. Paterculus; *Vir, ubi res vigiliam exigeret, sane assennis, providens atque agendi sciens. Simul vero aliquid ex negotio remitti posset, otio ac molitiis pæne ultra sæminam fluens.* When Bu-

fincks required his Attention, he was perfectly

B. 2

sleepless, provident and skilful in all its Forms. But, as soon as he could disengage himself, he dissolved in Luxury and Idleness, almost beyond the Softness of Women.

The learned Reader may see the Proofs of his Descent from the Kings of Etruria in the following Quotations. *Mæcenas eques Etrusco de sanguine Regum.* Proper. — *Mæcenas atavis regibus ortus eques.* Martial. *Cui sceptris celebratum nomen Etruscis.* Sil. Italicus.

7. Hume,

Hunc, si mobilium turba Quiritium
 Certat tergemini tollere honoribus;
 Illum, si proprio condidit horreo
 Quidquid de Libycis verritur arcis;
 Gaudentem patrios findere sarculo
 Agros; Attalicis conditionibus
 Nunquam dimoveas, ut trabe Cypriâ
 Myrtoum, pavidus nauta, secet mare.
 Luctantem Icariis fluctibus Africum
 Mercator metuens, otium & oppidi
 Laudat rura sui: mox reficit rates
 Quassas, indocilis pauperiem pati.
 Est, qui nec veteris pocula Massici,

10

15

Nec

7. *Hunc, si mobilium.*] In the six following Lines, if we understand three different Characters of Ambition, Avarice, and a Country-Life, we shall find a beautiful Variety in the Sense of the Poet. On the contrary, if we make *Illum* agree with *Gaudentem*, we shall not only give two Passions to the same Person, but two Passions not frequently found together: An Avarice of Hoarding, and a Cheerfulness of Labour. For it is hardly conceivable, that the Covetousness, which would collect all the Corn of Africa, can be united with the Moderation of Him, whose whole Pleasure is the Cultivation of his Estate.

Hunc si, &c. represents a Man, whose Ambition aims at the highest Employments in the State; *Illum si*, gives us an Image of a rich and covetous Corn-Factor; and *Gaudentem* is the Picture of a Country-Farmer, who neither desires Riches, nor Honours, but is cheerfully employed in the Cultivation of his Lands.

The Poet here describes the various Conditions of Life, but without any Intention of comparing them, or determining which is

really most eligible. It is sufficient, to the Design of the Ode, to prove that Men have very different Sentiments concerning Happiness, but when once their Choice is fixed, it were in vain to propose to them a Change of the prevailing Passion, or the Use of other Means for the Gratification of it, than what they have already embraced.

GLAREANUS, DACIER.

That this is the whole Intention of the Ode will farther appear, if we consider it as an Imitation of Pindar, in the following beautiful Passage:

Ἀλλοπόδων μὲν τινὰς εὐφραίνουσι
 ἱππῶν τιμὰς καὶ σέφανοι.
 Ἦται δ' ἐν πολυχρύσοις θαλαμοῖς βίβηται.
 Τέρπεται δὲ καὶ τις ἐν οἴδμ' ἄλιον
 Ναὶ θοᾶ σῶς διασεύχων.

The Crowns, whose blooming Honours grace
 The Coursers in th' Olympic Race,
 Tempestuous

This Man, to Honours rais'd supreme,
By Rome's inconstant, loud Acclaim;
Another, if from Lybia's Plain
He stores his private Barn with Grain;
A Third, who with unceasing Toil
Plows chearful his paternal Soil;
While in their several Wishes blest,
Not all the Wealth by Kings possess'd,
Shall tempt, with fearful Souls, to brave
The Terrours of the foamy Wave.

When loud the Winds and Waters wage
Wild War with elemental Rage,
The Merchant praises the Retreat,
The Quiet of his rural Seat;
Yet, Want untutor'd to sustain,
Soon rigs his shatter'd Bark again.

No mean Delights possess his Soul,
With good old Wine who crowns his Bowl;

Whose

Tempestuous rushing to the Goal,
With Rapture fill the Victor's Soul.
Some with luxurious Joy behold
The festal Bed emblaz'd with Gold,
While Others triumph, safe to guide
Their Gallies bounding through the foamy
Tide.

This Ode hath been differently explained
according to the different Genius, Learning
and Taste of its Commentators. Let one At-
tempt more, to throw it into a new Light,
be forgiven.

The Poet hath set the Characters of it in so
strong a Contraste, as that each of them gives
and receives a Force and Colouring from the
other. Fame and Ambition; *Sunt quos cur-*

riculo—Hunc si mobilium. An insatiable De-
fire of Riches, and Contentment with a mo-
derate Fortune; *Illum si proprio—Gaudantem*
patrias. Industry and Luxury; *Luctantem Ica-*
riis—Est qui nec veteris. War and Hunting;
Multos castra juvant—Manet sub Jove frigido.
And lastly, a Reputation acquired by Learn-
ing and a poetical Taste, is set in Opposition
to a Reputation hoped for from Success in Ly-
ric Poetry alone. *Te doctarum edera—Me ge-*
lidum nemus. In the Beginning of the Ode he
compliments his Patron on the Dignity of his
Birth, and in the last Lines on his general
Learning, and his particular Judgment in that
Kind of Poetry, in which he himself would
wish to excel.

20. Nec

Nec partem solido demere de die 20
 Spernit, nunc viridi membra sub arbuto
 Stratus, nunc ad aquæ lene caput sacra.
 Multos castra juvant, & lituo tubæ
 Permissus sonitus, bellaque matribus
 Detestata. Manet sub Jove frigido 25
 Venator, teneræ conjugis immemor;
 Seu visa est catulis cerva fidelibus,
 Seu rupit teretes Marsus aper plagas.
 Te doctarum ederæ præmia frontium
 Dis miscent superis; me gelidum nemus, 30
 Nympharumque leves cum Satyris chori
 Secernunt populo; si neque tibus
 Euterpe cõhibet, nec Polyhymnia
 Lesboum refugit tendere barbiton.
 Quòd si me lyricis vatibus inferes, 35
 Sublimi feriam fidera vertice.

CARMEN.

20. *Nec partem.*] The solid Day was an entire Day of twelve Hours. The Romans seldom eat, (at least they had no regular Meal) until Evening, and the Voluptuary is here said to take away from the solid Day (perhaps from the Business and Sobriety of it,) by beginning his Feasts before Sun-set. CRUQUIUS.

25. *Sub Jove frigido.*] In the Language of Poetry, among the Greeks and Romans, Jupiter often signifies the Air, and the Translator hath here ventured the Expression in English.

29. *Te doctarum.*] We are obliged for this Correction to Rutgerius. It seems necessary, even in the Conduct of the Ode, that Horace, after having marked the prevailing Inclinations of Mankind in general, should particularly mention the peculiar Passion of Mæcenas, before he speaks of his own. In the common Reading, *me*, the Poet says, the Crown of Ivy raises him to converse with Gods, *Dis*

miscent superis, yet in the last Lines he wishes for the Judgement and Approbation of Mæcenas to raise him to Heaven. The Correction is not less probable than it is necessary, since the first Letter of the Line does not appear in some Manuscripts. The copyists probably wrote many Lines without the first Letters, intending afterwards to blazon them, and sometimes, as perhaps in this Instance, they forgot them entirely.

31. *Satyris chori.*] The Satyrs are always represented dancing. They were mere Creatures of the Imagination, and although extremely deformed, are always found in the most amiable, poetical Societies, perhaps, to shew us how essential a strong Imagination is to form the Character of a Poet. The Ancients were persuaded, that they had a profound, universal Knowledge, and that even their Sports and Jest had something mysterious in them.

DAC.

32. *Secernunt.*

Whose early Revels are begun,
Ere half the Course of Day be run,
Now, by some sacred Fountain laid,
Now, stretch'd beneath some bowering Shade.

Others in tented Fields rejoice,
The Trumpet-Sound, the Clarion-Voice:
With Joy the Sounds of War they hear,
Of War, which tender Mothers fear.

The Sportsman, chill'd by midnight Jove,
Forgets his tender, wedded Love,
Whether his faithful Hounds pursue,
And hold the bounding Hind in View;
Whether the Boar, fierce-foaming, foils
The Chace, and breaks the spreading Toils.

An Ivy-wreath, fair Learning's Prize,
Raises Mæcnas to the Skies,
Be mine, amid the breezy Grove,
In sacred Solitude to rove;
To see the Nymphs and Satyrs bound,
Light-dancing, through the mazy Round,
While all the tuneful Sisters join
Their various Harmony divine.
But if You rank me with the Choir,
Who tun'd with Art the Grecian Lyre,
Swift to the noblest Heights of Fame,
Shall rise thy POET's deathless Name.

ODE

32. *Sacernunt populo.*] That easy Solitude, which Poetry and the Muses love, far from the Business and Impertinence of the Croud.

35. *Quid si.*] This Conclusion is wrought with a very bold, yet delicate Flattery. The Poet, separated from the Vulgar by the Favour of the Muses; equalled to the great Alcæus; introduced into the sacred Groves, and admitted to the Assemblies of the rural Gods

and Goddesses, yet aspires to something more elevated. He still wishes for the Judgement of Mæcnas to rank him with the Grecian Lyric Poets, and to fix the Seal of Immortality to his Glory. And although Poets are usually thought Flatterers by Profession, yet here the Flattery is much softened by the Character, which Mæcnas had in the learned World, by his Writings both in Verse and Prose. SAN.

CARMEN II. *Ad AUGUSTUM.*

JAM satis terris nivi, atque diræ
 Grandinis misit Pater, & rubente
 Dexterâ sacras jaculatus arces
 Terruit urbem;
 Terruit gentes, grave ne rediret
 Sæculum Pyrrhæ, nova monstra questæ:
 Omne quum Proteus pecus egit altos
 Visere montes;
 Piscium & summâ genus hæsit ulmo,
 Nota quæ sedes fuerat palumbis,
 Et superjecto pavida nata sunt
 Equore damæ.

5

10

Vidimus

All our elder Commentators agree, that this Ode was written in compliment to Augustus, upon the Prodigies which appeared immediately after the Death of Julius Cæsar; not considering, that Horace was then at Athens, and that he afterwards engaged himself in the Party of Brutus, in whose Camp, it is very little probable he should address the Gods for the Preservation of Octavius, and for Vengeance upon the Persons, who killed the Dictator:

Sensible of these and other Difficulties, Mr. Dacier would persuade us, that Horace wrote this Ode fifteen Years after the Dictator's Death; that he formed it in manner of a Prophecy, as it is easy to write in the prophetic Spirit upon past Actions; and that he placed it thus early in his Works, to insinuate to Augustus, that it was really written at the time when Cæsar was put to Death. Thus He might endeavour to convince that Prince,

how soon He acknowledged the Justice of his Cause, and efface any dangerous Impressions, which might yet remain upon his Mind from a Remembrance, that he had been once engaged in the Republican Party.

This Conjecture must suppose such Weakness in Augustus, in being so easily deceived, and such Meanness in Horace, in attempting so low an Artifice, that it is equally injurious to the Prince, as to the Poet, who had the Honour of living with this Master of the World in a Familiarity, which was clear from all little Jealousies and Suspicions.

As this conjectural Criticism lies open to numberless Objections, we are obliged to Mr. Sanadon for a Piece of History, which very happily explains many particular Passages in the Ode, irreconcilable by any other Scheme, and more naturally accounts for the Design and Intention of the whole.

Octavius

ODE II. To AUGUSTUS.

ENOUGH of Snow, and Hail, th' immortal Sire
 Hath pour'd tempestuous; whilst his Thunders dire,
 With red right Arm at his own Temples hurl'd,
 With Fear and Horrour shook the guilty World,
 Lest Pyrrha's Age return, with plaintive Cries
 Who saw the Deep with new-born Wonders rise;
 When to the Mountain-Summit Proteus drove
 His Sea-born Herd, and where the Wood-land Dove
 Late perch'd, his wonted Seat, the scaly Brood
 Entangled hung upon the topmost Wood,
 And every timorous Native of the Plain
 High-floating swam amid the boundless Main.

We

Octavius received the Sur-name of Augustus the 17th of January, in the Year of Rome 727, and the Night following happened an uncommon Inundation of the Tiber.

Quum Augusti cognomen accepisset eâ ipsâ nocte Tiberis exundans ita omnia quæ in plano jacerent Romæ loca replevit, ut navigabilis esset.

DION. He had, some Time before, made an Offer of resigning the Government to the Senate, and told them, in his Speech on that occasion, that he never intended to hold the sovereign Authority, nor had received it with any other View, than to revenge the Murder of Cæsar, and to deliver Rome from the continual Calamities to which it was exposed: *Re ipsâ perspicitis, me ab initio nequaquam potentiam aliquam animo propositam habuisse; sed hoc verè cupivisse, ut patris mei misere interfesti cædam ulciscerer, Urbemque magnis & continetibus malis liberarem.* DION. l. 53. These

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two Events gave Rise to this Ode, in which the Poet intends nothing less than to engage Augustus to resign the sovereign Power, and at the same time pays no mean Compliment to his Patron Mæcenas, by whose Advice he held it.

SAN.

Verf. 1. *Jam satis.*] These four Strophes are wrought with a great deal of natural Terror, and although Dion doth not mention the Circumstances of Hail and Snow in his Account of the Inundation, yet are they not improbable, at least they are very poetical Ornaments of it.

SAN.

2. *Rubens dextera.*] Horace alludes to a superstitious Opinion of the Ancients, who believed that Thunders, which portended any Revolution in a State, were more enflamed than any other, as they fancied that the Lightnings of Jupiter were red and fiery; those of the other Gods pale and dark.

CRUQ.

13. *Ritoris*

Vidimus flavum Tiberim, retortis
 Littore Etrusco violenter undis,
 Ire dejectum monumenta regis,
 Templâque Vestæ;
 Iliæ dum se nimum querenti
 Jactat ultorem, vagus & sinistra
 Labitur ripâ, Jove non probante, u-
 xorius amnis:

15

20

Audiet cives acuisse ferrum,
 Quo graves Persæ melius perirent:
 Audiet pugnâs, vitio parentum
 Rara juvenus.

25

Quem vocet Divum populus ruentis
 Imperi rebus? prece quâ fatigent
 Virgines sanctæ minùs audientem
 Carmina Vestam?

Cui

13. *Retortis littore Etrusco.*] The Tiber discharges itself into the Tuscan Sea, which being swollen by Tempests and a prodigious Fall of Snow and Hail, (the Wind at the same time blowing up the Channel) made the River flow backward, *retorque* against its natural Course. The *Littus Etruscum* means the Shores of the Tuscan Sea, into which the Tiber should regularly flow, and from whence it turned upward to its Fountain-Head.

CRUQ. SAN.

17. *Iliæ.*] Iliæ was Mother of Romulus by Mars, and being buried on the Banks of the Anio, her Ashes were carried away into the Tiber, from whence the Poets feigned that she was married to that River.

ANCIENT COMMENTATOR.

Nimum querenti.] Augustus had told the Senate, that he accepted the sovereign Power only to revenge the Murder of Cæsar; but the Tiber, says the Poet, seemed willing to continue that Vengeance, nor thought he could

accomplish it, but by the total Destruction of Rome: This he attempted in compliance with his Wife's Resentments; but as there was an equal Excess in his Uxoriousness, and in her Complaints, Jupiter equally disapproves of them, nor will suffer him to partake of that Glory, which he reserved for Augustus in revenging the Death of Cæsar. SAN.

18. *Sinistrâ ripâ.*] Rome was situated on the left Side of the Tiber, and as that Shore was lower than the Tuscan, it was more exposed to an Inundation. SAN.

19. *Labitur.*] After the Poet hath painted the Tiber in all the Terrours and Rapidity of an Inundation, he makes use of a Word, which expresses a smooth and imperceptible Motion. By this Opposition, and by the Feebleness of the Words *Vagus* and *Labitur*, he would insinuate how weak the Efforts even of a God must prove, when he attempts to rob Augustus of that Glory, which Jupiter had reserved for him, in appointing him to be

be

We saw, push'd backward to his native Source,
 The yellow Tiber roll his rapid Course,
 With impious Ruin threatening Vesta's Fane,
 And the great Monuments of Numa's Reign;
 With Grief and Rage while Ilia's Bosom glows,
 Boastful, for her Revenge, his Waters rose,
 But now, th' uxorious River glides away,
 So Jove commands, smooth-winding to the Sea:
 And yet, less numerous by their Parents' Crimes,
 Our Sons shall hear, shall hear to latest Times,
 Of Roman Arms with civil Gore embred,
 Which better had the Persian Foe subdued.

Whom of her Guardian Gods, what pitying Pow'r,
 To raise her sinking State shall Rome implore?
 Shall her own hallow'd Virgin's earnest Prayer
 Harmonious charm offended Vesta's Ear?

To

be the sole Avenger of Cæsar.

SAN.

21. *Audiet civis.*] Some Commentators have struck out this Strophe, as a kind of irregular, poetical Rapture; and others have laboured (although very unsuccessfully) to find its Connexion with the rest of the Ode.

The Poet tells us, that the Death of Cæsar is fully revenged; that Jupiter is satisfied; that he will not permit the Tiber to commit any other Mischief; but still the Commonwealth lies in Ruins, and requires some great Restorer. Thus he would insinuate, that Augustus ought not to resign the sovereign Authority, until the Republic had recovered from the Miseries of the Civil War, and particularly until he had restored the Number of her Citizens, which was greatly lessened by a War of thirty Years. This he afterwards did by many Laws, particularly the Julian Law for the Encouragement of Matrimony.

SAN.

22. *Graves Persæ.*] The Romans had always the strongest Resentments of the Defeat

C 2

of Crassus and Antony by the Parthians, who are therefore mentioned here with this Epithet of Terror.

TORRENTIUS.

25. *Ruentis Imperi.*] This relates to the Remarks on the 21st Line. The Empire is in a ruinous Condition, and requireth some great Supporter.

SAN.

27. *Mimus audientem.*] Julius Cæsar was not only Pontifex Maximus, but particularly the Priest of Vesta, when he was killed.

— *Meus ille fuit, meus ille sacerdos,
 Sacrilegæ telis me petiere manus.*

OVID. 3. Fast.

Cæsar was mine, my sacred Priest was He,
 Through Him your impious Weapons
 wounded me.

D.

The more therefore that Vesta interested herself in revenging the Death of Cæsar, the more ought She to be angry with the Romans, if they permitted Augustus (the great Avenger of that Death) to resign his Government of the Republic.

SAN.

29. Cui

Cui dabit partes scelus expiandi
 Jupiter? tandem venias, precamur, 30
 Nube candentes humeros amictus,
 Augur Apollo:
 Sive tu mavis, Erycina ridens,
 Quam Iocus circumvolat, & Cupido:
 Sive neglectum genus, & nepotes 35
 Respicis auctor,
 Heu! nimis longo satiate ludo,
 Quem juvat clamor, galeæque leves,
 Acer & Marfi peditis cruentum
 Vultus in hostem: 40
 Sive mutatâ juvenem figurâ,
 Ales in terris imitaris, almæ
 Filius Maïæ, patiens vocari
 Cæsaris ultor.

Serus

29. *Cui dabit partes.*] This is a new Reason, which ought to engage Augustus to retain the supreme Power, as if he alone were capable of appeasing the Wrath of Jupiter for the impious Murder of Cæsar, which is strongly expressed by the Word *scelus*. SAN.

31. *Nube candentes.*] The Gods, when they were pleased to manifest themselves to Mortals, were always, in poetical Imagery, clothed with Clouds; but the Description is here of peculiar Beauty, where the Poet in-treats the God of Light to hide the excessive Splendours of his Presence; and he is introduced by a Flattery very pleasing to Augustus, who was willing to be thought his Son, which his Mother Attia very constantly affirmed.

There are some ancient Medals and Statues, which shew a kind of floating Vestment thrown over the Shoulders of this God. Publius Syrus, describing a fine silken Robe, boldly calls it, a woven Wind, *textilem ventum*, and a linen Cloud, *nebulam lineam*.

Our Poet hath here literally translated an

Expression of Homer in his Description of this God, *νεφέλας ἱμάντας ὤμων*.

33. *Erycina.*] The Poet addresseth himself to Venus because she was Mother of Æneas, from whom Cæsar was descended; yet there is a particular Delicacy in calling her Erycina, because Æneas had brought a Statue of that Goddess from Sicily to Italy. She had a Number of Women consecrated to her in her Temple upon Mount Eryx in Sicily, who enriched her Treasury by public Prostitution. SAN.

36. *Respicis.*] When the Gods turned their Eyes towards their Worshippers, it was a Sign of their Favour and Protection, as the contrary, of their Anger and Displeasure. Thus Mercury was called Malevolus, or Malign, because two Statues, which were erected to him in the Merchants Street at Rome, were placed in such a manner, as that they did not look towards any of the Shops. CRUQ. DAC.

Auctor.] Romulus, the Founder of the Roman Empire, was the Son of Mars; from whence the God is here called *Auctor*. These

two

To whom shall Jove assign to purge away
The guilty Deed? Appear thou God of Day,
But gracious veil thy Shoulders beamy-bright,
Oh! veil in Clouds th' unsufferable Light:
Or may we rather thy Protection claim,
Sicilian Venus, Laughter-loving Dame,
Round whom gay Jocus, and the God of Love,
Wave the light Wing, and hovering playful rove?

Or whom the polish'd Helm, the Noise of Arms,
And the stern Soldier's Frown with Transport warms,
Parent of Rome, amid the Rage of Fight
Sated with Scenes of Blood, thy fierce Delight!
Hither at length thine Aspect gracious bend,
And, powerful, thy neglected Race defend:
Or Thou, fair Maia's winged Son, appear,
And mortal Shape, in Prime of Manhood, wear;
Declar'd the Guardian of th' imperial State,
Divine Avenger of great Cæsar's Fate:

Oh!

two Pictures of Mars and Venus are perfectly beautiful, if we view them separately; yet their Beauties will appear more strongly, when they are set in Opposition to each other. SAN.

37. *Ludo.*] The Civil Wars between Cæsar and Pompey are called in another Ode, *The Sport of Fortune, Ludum Fortunæ*. Lycophron improving upon this Image of Horace, describes Mars, *cruentis passum præliis*. Carnage and Blood are the Diversion and Food of the God of War. SAN.

39. *Marfi peditis.*] The usual Reading has been *Mauri*; but the Africans were never remarkable for their Courage. On the contrary, the Marfi were the best Infantry in the Roman Armies. From whence came the Proverb, *Neque de Marfis, neque sine Marfis triumphum agi possit*. We can neither triumph over the Marfi, nor without them. LE FEVRE, BENTLEY, SAN.

41. *Juvenem.*] Sallust calls Julius Cæsar, *Adolescentulus*, when he was thirty-six Years old; the same Age in which Horace here calls Augustus, *Juvenem*. In a Medal of the Emperor Commodus, he is styled *Juvenis* at the Age of thirty-five; and Varro divides the Age of Man in almost the same manner. *Puer* to fifteen, *Adolescens* to thirty, and *Juvenis* to five and forty. He tells us, this last Word is derived from *Juvaré*, as if this Age were capable of rendering the most considerable Services to the Republic. SAN.

As the Word Youth has a very different Acceptation, the Translator was obliged to change it for a Phrase, which may perhaps better express the Age of Augustus, and the Sense of Horace.

44. *Cæsaris ultor.*] This rises very naturally from the Speech of Augustus to the Senate;

Serus in cœlum redeas, diuque

45

Lætus inter sis populo Quirini;

Néve te nostris vitiis iniquum

Ocyor aura

Tollat. Hic magnos potius triumphos,

Hic ames dici pater, atque princeps;

50

Neu finas Medos equitare inultos,

Teduce, Cæsar.

ODE

nate; besides, he loved to be called the Revenger of Cæsar.

SAN.

45. *Serus in cœlum redeas.*] This Expression is tender and noble. It is particularly happy, since it may be equally applied to Mercury, who was to return to Heaven, as to his native Country; and to Augustus, who being a Descendant of Venus, might be supposed to have come from Heaven.

DAC.

49. *Magnos triumphos.*] Augustus, in the Month of August 725, had triumphed three Days. The first for the Defeat of the Panonians and Dalmatii; the second for the Battle of Actium; the last for the Reduction of

Ægypt.

DAC.

50. *Pater.*] Some medals of Augustus call him *Pater*, and some *Pater Patriæ*, and probably these were very different Titles. Perhaps *Pater* alone, might signify *Pater Imperii Romani*, or *Pater Orbis*, as Ovid calls Augustus.

SAN.

Princeps.] Ten Days before Octavius obtained the Surname of Augustus, the Senate had given him the Title of Prince, and with it the Government of the Republic for ten Years. Many before Him had been called Princes of the Senate, but no Person had ever been styled Prince, as if he alone were Prince of

Oh! late return to Heav'n, and may thy Reign
 With lengthen'd Blessings fill thy wide Demaine;
 Nor let thy People's Crimes provoke thy Flight,
 On Air swift-rising to the Realms of Light.
 Great Prince and Father of the State, receive
 The noblest Triumphs, which thy Rome can give;
 Nor let the Parthian, with unpunish'd Pride,
 Beyond his Bounds, O Cæsar, dare to ride.

CARMEN

of the Republic and the Roman People; or, as Pliny expresseth it, *Princeps Terrarum*. SAN.

51. *Medos*.] The Parthians are called Medes and Persians, as these three Monarchies were united; and the Poet mentions them a second time, not only to animate Augustus to revenge the Death of Crassus, but also as a Reason to engage him to hold the Government of the Republic, which sufficiently appears to be the Design of the Ode.

CRUQ. SAN.

The Art, with which the last Strophes of this Ode are wrought, is very remarkable. When the Poet hath introduced Mercury un-

der the Character of Augustus, he has made it so difficult to distinguish them, that all the Flattery and Adoration are equally applied to the Prince, as to the God, until he openly names Cæsar in the last Line. He has chosen Mercury to represent Augustus, as that God was by his whole Character a Lover of Mankind, and willingly employed on all Messages to them of Mercy and Beneficence; nor does he less resemble Augustus in the Arts of Persuasion, by which that Prince had reconciled all the various Factions of Rome, and equally endeared himself to all Parties. *Superis decorum gratus & imis*.

CARMEN III. AD NAVEM QUA VIRGILIUS VEHE-
BATUR ATHENAS PROFICISCENS.

SIC te Diva potens Cypri,
Sic fratres Helenæ, lucida fidera,
Ventorúmque regat pater,
Obstrictis aliis, præter Iapyga,
Navis, quæ tibi creditum
Debes Virgilium ; finibus Atticis
Reddas incolumem, precor,
Et serves animæ dimidium meæ.
Illi robur, & æs triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus, nec timuit præcipitem Africum
Decertantem Aquilonibus,

5

10

Nec

We may look upon this Ode as the last Farewell of Horace to Virgil, when that Poet went to finish his *Æneid* at Athens. The first eight Lines are extremely soft and tender: From thence the Poet, inspired by his Affection for his Friend, starts away, with a truly Pindaric Spirit, to a Description of all the Terroures and Dangers of the Ocean, as if he were alarmed at Sight of the Vessel in which he fancies Virgil was exposed to all the Hazards of the Deep. He detests Navigation; He thinks it a Violation of the Laws of Nature; an impious Defiance of the Will and Power of the Gods. In the Remainder of the Ode, with a noble moral Spirit, He condemns in general the daring Impiety of Mankind, as if he saw it rise from the same Principle, which inspired their first Attempts upon the Ocean. Thus we see how regular and

strongly connected were the ancient Pindaric Poems.

Virgil went to Athens in the Year of Rome 735, which fixes the Date of this Ode.

LE FEV. SAN.

1. *Sic te.*] It was customary among the Poets, when they asked a Favour, to add their best Wishes for a Blessing on the Person, whose Friendship they solicited. The Poet in the Language of Poetry, here addresses his Vows to the Vessel, and wishes her an happy Voyage, as if she were sensible of his Affection.

LAMBINUS, SAN.

Diva potens Cypri.] Venus was invoked by Mariners, not only because she sprung from the Ocean, but because her Star was useful to Navigation.

CRUQ.

2. *Lucida fidera.*] *Lucida* here signifies *salutaria*; for Light, among the Greeks and Latins,

ODE III. TO THE SHIP IN WHICH VIRGIL
SAILED TO ATHENS.

SO may the Cyprian Queen divine,
And the Twin-Stars with saving Lustre shine;
So may the Father of the Wind
All but the Western Gales propitious bind,
As you, dear Vessel, safe restore
Th' intrusted Pledge to the Athenian Shore,
And of my Soul the Partner save,
My much-lov'd Virgil from the raging Wave.
Or Oak, or Brass with triple Fold
That hardy Mortal's daring Breast enroll'd,
Who first, to the wild Ocean's Rage,
Launch'd the frail Bark, and heard the Winds engage
Tempestuous, when the South descends
Precipitate, and with the North contends;

Nor

Latins, is frequently taken for Safety. DAC.

3. *Ventorum pater.*] The Winds appear in the Mythology as a kind of little winged Genii, mutinous and unquiet, who take Pleasure in disturbing the Universe. They first opened a Passage for the Seas into the middle of the Earth; they divided a number of Islands from the Continent, and caused a thousand other Ravages in Nature. To prevent these Disorders for the future, they were confined, and had a King appointed to govern them, who had ever afterwards a large Share in all poetical Adventures, either by raising or calming the Ocean. Even the Queen of the Gods did not disdain to implore his Assistance, and we may say, that this Monarch had the Honour of opening the great Action of the *Æneid*.

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SAN.

7. *Reddas incolumem.*] Virgil is here considered as a Pledge intrusted to the Ship, and there is an easy, beautiful Exactness in the Terms *creditum, debes, reddas, incolumem*.

9. *Robur.*] The Poet here passes to the second Part of the Ode, and his Transition is strongly marked by the Difference of his Style, which becomes more bold and elevated, as the Cadences are more sonorous and magnificent.

SAN.

12. *Primus.*] It is an idle Curiosity to inquire, who was the first Sailor, since it is very probable, Navigation was known in the earliest Ages of the World. Jason has been thought the Inventor of it, because before his Time the Greeks and Phœnicians sailed in round Ships: He built the Argo, which, in the

D

the

Nec tristes Hyadas, nec rabiem Noti;
 Quo non arbiter Adriæ 15
 Major, tollere, seu ponere vult freta.
 Quem mortis timuit gradum,
 Qui fixis oculis monstra natantia,
 Qui vidit mare turgidum, &
 Infames scopulos Acrocerania? 20
 Nequicquam Deus abscidit
 Prudens Oceano dissociabili
 Terras, si tamen impiæ
 Non tangenda rates tranfiliunt vada.
 Audax omnia perpeti 25
 Gens humana ruit per vetitum & nefas.
 Audax Iapeti genus
 Ignem fraude malâ gentibus intulit.
 Post ignem æthereâ domo
 Subductum, macies, & nova febrium 30
 Terris

the Phœnician Language, signifies a long Vessel.

DAC.

The learned Editor of Virgil's Georgics believes, that an Alder-Tree, grown hollow with Age, falling into the River on which it was planted, (for this Tree delights in a moist Soil, and Banks of Rivers) gave the first Hint towards Navigation.

Tuna alnus primum fluvii sensere cavatas.

Georg. Lib. 1.

14. *Hyadas.*] Are a Constellation, in the Head of the Bull, whose Rising and Setting is frequently attended by Rain, from whence the Poet calls them *Tristes*.

15. *Quo non arbiter Adriæ.*] The Adriatic is here put for the Ocean in general, since that Sea lies open, not to the South-West Wind, but to the East-South-East, called by the Latins *Vulturnus*.

TORR.

18. *Fixis oculis.*] This seems to have been the Reading of the great Dryden, when he translated it, *with stedfast Sight*. Doctor Bentley hath sufficiently exposed the usual Reading, *fixis oculis*; Mr. Cuninghame proposed the Correction, and Mr. Sanadon has received it into his Edition.

A learned Editor of Horace, the Reverend Mr. Jones, hath chosen the common Reading, *fixis oculis*, and happily supports it by a Passage in Milton,

Sight so deform, what Heart of Rock could
 long
 Dry-eyed behold?

20. *Acrocerania.*] The Poet, with a very delicate Flattery, calls these Rocks, *Infamous*, because Augustus very narrowly escaped being shipwrecked on them, when he returned from the

Nor fear'd the Stars portending Rain,
 Nor the loud Tyrant of the Western Main,
 Of Power supreme the Storm to raise,
 Or calmer smooth the Surface of the Seas.
 What various Forms of Death could fright
 The Man, who view'd with fix'd, unshaken Sight,
 The floating Monsters, Waves-enflam'd,
 And Rocks, for shipwreck'd Fleets, ill-fam'd?
 Jove has the Realms of Earth in vain
 Divided by th' inhabitable Main,
 If Ships profane, with fearless Pride,
 Bound o'er th' inviolable Tide.
 No Laws, or human or divine,
 Can the presumptuous Race of Man confine.

Thus from the Sun's ethereal Beam

When bold Prometheus stole th' enlivening Flame,
 Of Fevers dire a ghastly Brood,
 Till then unknown, th' unhappy Fraud pursued;

On

the Battle of Actium. *Repetit Italiam tempestate in trojeſtu bis conſtitatus: primo inter promontoria Peloponneſi atque Etoliæ: rursus circa montes Ceraunios—navis in qua vehebatur, fuſis armamentis & gubernaculo diffracta.*—Sueton. in Vita Auguſti.

22. *Diffociabilis.*] Rude, unfociable, unfit for Commerce or the Life of Man. In vain has God divided the Realms of Earth, by this untractable Element, if, &c.—Livy has used *infociabilis* in almost the same Sense. SAN.

25. *Audax.*] Here the third Part of the Ode begins, and rises naturally from the second, as accounting for the Boldness and Impiety of Navigation by the daring of Mankind in general. SAN.

26. *Vetitum & nefas.*] Hamelius and Mr. Sanadon have added the Conjunction & upon

Authority of an ancient Manuscript. They who read *vetitum nefas* give a cold and useless Epithet to *nefas*; since all Wickedness is forbidden. The Poet divides into two Classes all Sorts of Crimes; those forbidden by human Laws, *vetitum*, and those by the Laws of Nature, *nefas*.

28. *Fraude mala.*] The Romans used the Expressions *dolus bonus*, and *malus*; *Fraus bona* and *mala*, especially when used against an Enemy, or a Robber. Yet perhaps unhappy Fraud may sufficiently express the Sense of the Poet. A Fraud, which in its Consequences shall prove ruinous and destructive. Thus Hesiod makes Jupiter say to Prometheus, *You seem very happy in having stolen this Fire from Heaven, but this Theft shall prove fatal to You and to your Posterity.*

Terris incubuit cohors,
Semotique prius tarda necessitas
Lethi corripuit gradum.

Expertus vacuum Dædalus æra
Pennis non homini datis.

Perrupit Acheronta Hérculeus labor.

Nil mortalibus arduum est.

Cælum ipsum petimus stultitiâ; neque
Per nostrum patimur scelus

Iracunda Jovem ponere fulmina.

35

40

32. *Semotique prius.*] Mr. Dacier observes, that the Poet seems to have made the Motion of Death more slow in this Line, that he might give him Swiftneſs and Rapidity in the

next; a Beauty which the Tranſlator hath endeavoured to preſerve.

38. *Cælum ipſum petimus.*] In Alluſion to the Fable of the Giants.

CARMEN IV. *Ad SESTIUM.*

SOLVITUR acris hyems gratâ vice Veris, & Favoni,
Trahúntque ficcas machinæ carinas;
Ac neque jam ſtabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.

Jam

Although the Subject of this Ode be very common, yet there is nothing common in the Manner, in which Horace has treated it. A certain Gaiety of Spirit, under an Air of Seriousneſs, forms its peculiar Character; and even the View of Death at the End of it, is a ſtrong, Epicurean Reaſon for living as

chearfully as we can. By the Deſcriptions of Flowers, Groves, and the Feſtivals of Venus, Faunus, and Death, which were celebrated in Spring, the Ode appears to have been written in the Beginning of April, but in what Year is uncertain. It is the only one of this Form remaining to us.

DAC. SAN.

Verf.

On Earth their Horrors baleful spread,
And the pale Monarch of the Dead,
'Till then slow-moving to his Prey,
Precipitately rapid swept his Way.

Thus did the venturous Cretan dare
To tempt, with impious Wings, the Void of Air;
Through Hell Alcides urg'd his Course;
No Work too high for Man's audacious Force.

Our Folly would attempt the Skies,
And with gigantic Boldness impious rise;
Nor Jove, provok'd by mortal Pride,
Can lay his angry Thunderbolts aside.

ODE IV. *To* SESTIUS.

NO more the Plowman loves his Fire;
No more the lowing Herds their Stalls desire,
While Earth her richest Verdure yields,
Nor hoary Frosts now whiten o'er the Fields.
Now joyous through the verdant Meads,
Beneath the rising Moon, fair Venus leads

Her

Verf. 2. *Trahuntque fidas.*] This Line has an unusual Hardness of Expression, nor indeed is the Image very agreeable to the joyous Company of Venus, Zephyrs, Nymphs, and

Graces. However we know by it, that the Ancients used to draw their Ships on Shore during Winter.

SAN.

5 Jam

Jam Cytherea choros ducit Venus, imminente Lunâ, 5
 Junctæque Nymphis Gratiæ decentes
 Alterno terram quatunt pede, dum graves Cyclopum
 Vulcanus ardens urit officinas.
 Nunc decet aut viridi nitidum caput impedire myrto,
 Aut flore, terræ quem ferunt solutæ. 10
 Nunc & in umbrosis Fauno decet immolare lucis,
 Seu poscat agnâ, sive malit hædo.
 Pallida mors æquo pulsat pede pauperum tabernas,
 Regumque turres. O beate Sesti,
 Vitæ summa brevis spem nos vetat inchoare longam. 15
 Jam te premet nox, fabulæque Manes,
 Et domus exilis Plutonia; quò simul meâris,
 Nec regna vini sortiere talis,
 Nec tenerum Lycidam mirabere, quo calet juvenus
 Nunc omnis, & mox virgines tepebunt. 20

CARMEN

5. *Jam Cytherea choros.*] The Poet here describes the Feasts of Venus, which were celebrated by young Women with Dances and Hymns in Honour of the Goddess. They began on the first of April, at the Rising of the Moon, *imminente luna*, and continued three Nights successively. An unknown, ancient Author has thus described them:

*Jam tribus choros videris
 Feriatis noctibus
 Congreges inter catervas
 Ire per saltus tuos,
 Flores inter coronas,
 Myrteas inter cascas.*

Full three Nights, in joyous Vein,
 Might you see the choral Train,
 Hand in Hand promiscuous rove
 Through thy Love-devoted Grove,
 Crown'd with rosy-breathing Flowers,
 Under Myrtle-woven Bowers. D.

6. *Gratiæ decentes.*] The Graces were the most amiable Divinities of the Heathen Mythology, and the Source of all that is pleasing in Nature. The Poet calls them *decentes* for

that Modesty and Reserve, with which they behaved themselves in these Assemblies. SAN.

The Nymphs are thus numbered by the Author already quoted:

*Ruris hic erunt puellæ,
 Et puellæ fontium,
 Quæque sy'vas, quæque lucos,
 Quæque montes incolunt.*

Here shall meet the blooming Maids
 Of the Valleys and the Glades;
 And the Nymphs, who haunt the Fountains,
 And the Forests, and the Mountains. D.

7. *Graves officinas*] We have here a very pretty Opposition between the Characters of Venus and Vulcan; the gay Delights of the Wife, and the laborious Employment of the Husband; who is here described working in Spring, that He might forge Thunderbolts enough for Jupiter to throw in Summer.

RODELLIUS. DAC.

9. *Nunc decet.*] These two Verses continue the Description of the Feasts of Venus; for Flowers, and particularly Myrtle, were consecrated to that Goddess. Gras

Her various Dance, and with her Train
 Of Nymphs and modest Graces treads the Plain,
 While Vulcan's glowing Breath inspires
 The toilsome Forge, and blows up all its Fires.
 Now crown'd with Myrtle, or the Flow'rs,
 Which the glad Earth from her free Bosom pours,
 We'll offer, in the shady Grove,
 Or Lamb, or Kid, as Pan shall best approve.
 With equal Pace, impartial Fate
 Knocks at the Palace, as the Cottage-Gate,
 Nor should our Sum of Life extend
 Our growing Hopes beyond their destin'd End.
 When sunk to Pluto's shadowy Coasts,
 Oppress'd with Darkness, and the fabled Ghosts,
 No more the Dice shall there assign
 To thee, the jovial Monarchy of Wine,
 No more shall you the Fair admire,
 The Virgin's Envy, and the Youth's Desire.

ODE

*Cras Amorum copulatrix
 Inter umbras arborum
 Implicat casus virentes
 E flagello myrteo.
 Ipsa Nymphas Diva lucos
 Fuffit ire myrteos.*

Lo! the Queen of pleasing Pains
 Linking Loves in mutual Chains,
 Wreathes, the Myrtle Bowers between;
 Cottages of living Green,
 And commands her Virgins gay,
 Through the mazy Groves to stray. D.
 11. *Nunc & in umbrosis.*] The Feasts of
 Faunus were celebrated the eleventh, thir-
 teenth, and fifteenth of February, when the
 Cattle were turned out of their Winter Sta-
 bles, and Sacrifices were offered to this God
 for their Preservation. DAC.

13. *Pallida mors.*] This Description of
 Death, immediately after the Gaiety of Spring,
 and the Feasts of Pan, may seem, at first

View, a little too serious, if not unnatural;
 yet it will appear perfectly beautiful and easy,
 when we consider, that the mortuary Festi-
 vals, in which Sacrifices were offered to
 Death, were celebrated immediately after those
 of Pan. They continued five Days, and are
 mentioned here by the Poet, to convince us, in
 Epicurean Spirit, that the near Approach of
 Death ought to engage us to pursue the Plea-
 sures of Life; for as, in the Roman Calendar,
 the mortuary Festival followed the Feasts of Fau-
 nus, so shall Death our Days of Mirth. DAC.

15. *Vita summa brevis.*] A Metaphor ta-
 ken from Numbers. Let us reckon the Mo-
 ments, Hours, Days, Months, and Years of
 Life, and how inconsiderable is the Sum to-
 tal? DAC.

18. *Nec regna vini*] The Reader may find
 a large Account of the Customs observed by
 the Romans at their Entertainments, in the
 Notes on the seventh Ode of the second Book.

CARMEN V. *Ad PYRRHAM.*

QUIS multâ gracilis te puer in rosâ
 Perfusus liquidis urget odoribus
 Grato, Pyrrha, sub antro?
 Cui flavam religas comam,
 Simplex munditiis? Heu, quoties fidem 5
 Mutatosque Deos flebit, & aspera
 Nigris æquora ventis
 Emirabitur insolens,
 Qui nunc te fruitur credulus aureâ;
 Qui semper vacuam, semper amabilem 10
 Sperat, nescius auræ
 Fallacis! miseri, quibus
 Intentata nites. Me tabulâ facer
 Votivâ paries indicat uvida
 Suspendisse potenti 15
 Vestimenta maris Deo.

CARMEN

In the two first Editions of this Work, the Translation of this Ode was taken from Milton. The Merit of it hath been much disputed, but surely Milton only could preserve the Spirit of Horace in almost a verbal Translation. The Design of this Work does not require so much Exactness, because the Notes may explain the Difficulties, or more largely endeavour to express the Beauties of the Original, where the Translation fails.

These little Odes are better Proofs of the Manner and Genius of our Author, than those, which have a real Greatness in the Subject, capable of raising the Soul of a Poet. There is in this Ode only one Thought, and that extremely simple and natural; yet the Expressions are so beautiful, and the Words so happily chosen, that we may be bold to say

there is not a more finished Piece among his Works.

DAC.
 Vers. 1. *Puer.*] The Romans used this Word, without regard to any particular Age. It was only a Word of Tendernefs. As in Virgil, *Ne Pueri! ne tanta animis assuescite lella*, where he speaks of Cæsar and Pompey.

DAC.
 12. *Miseri quibus intentata nites.*] This Passage must be explained in View to the Metaphor, which Horace continues to the End of the Ode, and *nitere* is to be applied equally to the Beauty of Pyrrha, and to the Ocean. DAC.

13. *Me tabula facer.*] When the Poet tells us, that he was shipwrecked in his Passion for Pyrrha, he alludes to a Custom among the Romans of offering some votive Tablet or Picture to the God, by whose Power they

ODE V. To PYRRHA.

WHILE liquid Odours round him breathe,
 What Youth, the rosy Bower beneath,
 Now courts thee to be kind?
 Pyrrha, for whose unwary Heart
 Do you, thus drest with careless Art,
 Your yellow Tresses bind?

How often shall th' unpractis'd Youth
 Of alter'd Gods, and injur'd Truth
 With Tears, alas! complain?
 How soon behold with wondering Eyes
 The blackning Winds tempestuous rise,
 And scowl along the Main?

While by his easy Faith betray'd,
 He now enjoys thee, golden Maid,
 Thus amiable and kind;
 He fondly hopes that you shall prove
 Thus ever vacant to his Love,
 Nor heeds the faithless Wind.

Unhappy They, to whom untry'd
 You shine, alas! in Beauty's Pride;
 While I, now safe on Shore,
 Will consecrate the pictur'd Storm,
 And all my grateful Vows perform
 To Neptune's saving Power.

ODE

thought themselves preserved. In these Pictures the Storm, and Circumstances of their Escape were represented; and ruined Mariners frequently carried them to excite Compassion

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and Charity, at the same Time describing in Songs the Particulars of their Story. TORR.

15. *Potenti Deo.*] *Powerful to save.* Translated by Milton, the stern God of Sea.

Agrippa *

CARMEN VI. *Ad* MARCUM VIPSANIUM AGRIPPAM.

SCRIBERIS Vario fortis & hostium
 Victor, Mæonii carminis alite,
 Quam rem cumque ferox navibus, aut equis
 Miles te duce gesserit.
 Nos, Agrippa, neque hæc dicere, nec gravem
 Pelidæ stomachum cedere nescii,
 Nec cursus duplicis per mare Ulyssæi,
 Nec sævam Pelopis domum

5

Conamur,

Agrippa probably had reproached our Poet for never mentioning Him in his Verses, and his Excuses are made in such a manner, as to become a bold and delicate Flattery. Mr. Sannadon thinks, that he designed to justify his Silence with regard to other great Men, who had distinguished themselves in the late Wars; that Octavius is only named, as if, through profound Respect, he only dared to name him; that we have but the Out-Lines of Agrippa's Character, for it demands nothing less than a second Homer to paint him in his full Dignity; that the other Generals are represented, as it were, in a Groupe, under allegorical Personages, chosen among the Heroes of the Trojan War; and that except we view the Ode in this Light, it will appear a confused Medley of Praises, without Coherence or Beauty. Thus the Panegyric of Agrippa is followed by that of Achilles and Ulysses; next is represented the Ruin of the House of Pelops: Octavius then makes his Appearance: Agrip-

2

pa returns a second Time, and Mars, Merion and Diomed close the military Procession. Allegory alone, says this ingenious Critic, can collect into one Point of View so many different and distant Parts: However, we shall find that he has pushed his allegorical Scheme a little too far, and that it is not necessary to hazard all his Conjectures, and Applications of History.

Octavius having shut the Temple of Janus, and triumphed three Days, received divine Honours by a Decree of the Senate, from whence we may fix the Date of this Ode in the Year 725.

Verf. 2. *Mæonii carminis alite.*] Poets were frequently compared to Swans, from their being sacred to Apollo, and from a vulgar Error of their singing. Horace often uses the Comparison. *Multa Dirceum levat aura cygnum. Album mutor in alitem.* It may be worth observing, that the learned and ingenious Doctor Atterbury read *amulo*.

3. *Navibus.*

ODE VI. To AGRIPPA.

VARIUS, who soars with Homer's Wing,
 Shall brave Agrippa's Conquests sing,
 Whate'er, inspir'd by his Command,
 The Soldier dar'd on Sea or Land.
 But we nor tempt with feeble Art
 Achilles' unrelenting Heart,
 Nor sage Ulysses in our Lays
 Pursues his wandering through the Seas,
 Nor ours in Tragic Strains to tell
 How Pelops' cruel Offspring fell.

The

3. *Navibus.*] Agrippa gained the Victory in two Sea-fights. The first against Pompey's Lieutenants, the second against Pompey himself, besides the Share he had in the Battle of Actium.

6. *Pelidæ.*] Asinius Pollio, according to Mr. Sanadon's Allegory, is represented under the Person of the inexorable Achilles. He had rendered himself formidable to Octavius, by sternly refusing to join with him in the Civil Wars, and by that Refusal had probably suspended the Fate of Antony. The Reader may find his Character in the Notes on the fifteenth Ode of this Book, and in the first Ode of the second Book.

7. *Duplicis.*] This Epithet has been usually understood, as if Horace designed to express the πολύτροπος and πολώμεν in Homer's Character of Ulysses, which Words, according to Mr. Sanadon, signify a Man who hath proved a Variety of Adventures. *Qui versatus est*

per multiplicem dissimilemque Fortunam. But *duplex* will hardly bear the Interpretation *dolosus* or *fallax*; nor have the Latin Authors ever used it in that Sense. *Duplex pro dolo non videtur satis latinum*—VOSSIIUS. Perhaps the Poet intended his appearing through the whole Odyssey in two Characters; or, if the Expression may be allowed, in a double Character, such as a Prince and a Beggar, &c.

Mr. Sanadon, in Support of his allegorical Scheme, applies *duplex Ulysses* to Agrippa and Messala, who had commanded the Fleets of Octavius in the Wars of Sicily and Actium. But, although we should allow *duplex Ulysses* to signify two Ulysses, Agrippa seems to be, not without Confusion, introduced in an allegorical Character, when the Poet speaks to him personally in the same Strophe.

8. *Pelops domum*] Ancient dramatic Writers were much obliged to the Family of Pelops

Conamur, tenues grandia: dum pudor,
Imbellisque lyræ Musa potens vetat
Laudes egregii Cæsaris, & tuas
Culpâ deterrere ingenî.

10

Quis Martem tunicâ tectum adamantinâ
Dignè scripserit? aut pulvere Troïco
Nigrum Merionen? aut ope Palladis
Tydiden superis parem?

Nos convivia, nos prælia virginum
Sectis in juvenes unguibus acrium
Cantamus, vacui, five quid urimur,

Non præter solitum leves.

20

CARMEN.

tops for the many Fables, with which it supplied them; but Horace particularly seems to mean the Tragedy of Thyestes written by Varius, which Quintilian says, might be compared to any of the Grecian Stage. In the first Strophe Varius is called the Rival of Homer, in the second he alone is represented capable of describing the Anger of Achilles, or the wandering of Ulysses, in Proof of this Rivalship, and of his Success in Epic Poetry. Thus far Mr. Sanadon's Allegory seems unnecessary, by which he hazardously applies the criminal Passion of Ægisthus and Clytemnestra to the Story of Antony and Cleopatra.

11. *Egregiæ Cæsaris.* *Egregius* was a

Word always used in a religious Sense, and applied to Things set apart and consecrated to the Gods; from thence the Title was given to Kings, as if they were in a peculiar manner the Favourites of Heaven. DAC.

13. *Martem.* Mr. Sanadon believes that the three Persons, designed here under the Characters of Mars, Merion and Diomed, are Statilius Taurus, Marcus Titius, and Mæcenas. But the Poet, by comparing Statilius Taurus to the God of War, has given him such a Superiority, as must have been equally disagreeable and injurious both to Mæcenas and Agrippa. Horace might better have pro-

The Muse, who rules the peaceful Lyre,
 Forbids me boldly to aspire
 To thine or sacred Cæsar's Fame,
 And hurt with feeble Song the Theme.
 Who can describe the God of Fight
 In Adamantine Armour bright,
 Or Merion on the Trojan Shore
 With Dust, how glorious, cover'd o'er,
 Or Diomed, by Pallas' Aid,
 To warring Gods an Equal made?

But whether loving, whether free,
 With all our usual Levity,
 Untaught to raise the martial String,
 Of Feasts, and Virgin-Fights we sing;
 Of Maids, who when bold Love assails,
 Fierce in their Anger—pare their Nails.

ODE

proportioned his poetical Flattery, by acknowledging the Divinity of Augustus in that of Mars; by describing the military Glory of Agrippa under the Character of Merion, and giving to Mæcenæ the Praise of Wisdom by comparing him to Diomed, an Equal even to the Gods by the Favour of Minerva. Thus the Allegory appears just, and is well maintained.

18. *Scitis in juvenet.*] While the Poet, with his usual Modesty, disclaims the warlike Muse, yet he pleasantly alludes to the Actions of Heroes in the Virgin-Battles, which he sings. Battles indeed, but not of too much Blood; in which the desperate Fair-one pares her Nails, that she may not scratch her Lover too severely.

CAUQ

I

This

CARMEN VII. *Ad MUNATIUM PLANCUM.*

LAUDABUNT alii claram Rhodon, aut Mitylenen,
 Aut Ephesum, bimarise Corinthi
 Mœnia, vel Baccho Thebas, vel Apolline Delphos,
 Insignes, aut Thessala Tempe.
 Sunt, quibus unum opus est intactæ Palladis arces 5
 Carmine perpetuo celebrare, &
 Undique decerptam fronti præponere olivam.
 Plurimus in Junonis honorem
 Aptum dicit equis Argos, ditisque Mycenæ.
 Me nec tam patiens Læcedæmon, 10
 Nec tam Larissæ percussit campus optimæ,
 Quàm domus Albunæ resonantis,
 Et

Translated by Dr. DUNKIN.

This Ode is properly only a Fragment, and Mr. Dacier suspected with Reason, that it wanted some Lines to render it perfect. After a long and pompous Description of all the finest Cities and Countries of Greece, we could little expect to see the Poet give the Preference to his Seat at Tibur, in a light imperfect Description of three Lines; or that he should leave his Subject at once, when really he was only beginning it. The ancient Grammarians, sensible of this Defect, have very unhappily endeavoured to find a Remedy for it, by joining, to this Fragment, another Ode. *Abus ut osure, &c.* merely because Tibur is mentioned in it, and the Measures are the same.

In the first Ode, the Poet prefers a Village of Italy to all the Countries of Greece, and it was probably written in Gratitude to Mæcenæ, who had given him a Piece of Land there. In the second he writes to a Friend, who was under Apprehension of some public

Disgrace, which he advises him to bear with a true Epicurean Spirit. There are some very ancient Manuscripts which divide them, with this Title to the second, *Exhortatio ad bene vivendum ad Plancum*; besides, by uniting them, there will be some Repetitions, which are not usual to Horace. *Perpetuo carmine* and *perpetuo, uda pomaria* and *uda temporis* SAN.

5. *Palladis arces*] This Reading, instead of *urbem*, is authorised by an excellent Manuscript at Oxford, besides several others consulted by Lambinus. The Expression is in itself perfectly just; for although there were many Deities worshipped at Athens, yet the Citadel was solely under the Protection of Minerva. *Urtem colentes Deos, præsidemque arcis Minervam.* Liv. L. 31. C. 30. SAN.

We may add to this Criticism, that almost all Citadels were sacred to this Goddess, according to Catullus, *Lica tenens in summis urbis arces*. Eustathius makes the same Remark upon a Line of Homer, which says, that Minerva's Temple was in the Trojan Citadel.

7. *Undique*

ODE VII. To MUNATIUS PLANCUS.

LET other Poets, in harmonious Lays,
 Immortal Rhodes or Mitylene praise,
 Or Ephesus, or Corinth's towery Pride,
 Girt by the rolling Main on either Side;
 Or Thebes or Delphos, for their Gods renown'd,
 Or Tempe's Plains with flowery Honours crown'd.

There are, who sing in everlasting Strains
 The Towers, where Wisdom's Virgin-Goddes reigns;
 And ceaseless toiling court the trite Reward
 Of Olive, pluck'd by every vulgar Bard.
 For Juno's Fame, th' unnumber'd, tuneful Throng
 With rich Mycenæ grace their favourite Song,
 And Argos boast, of pregnant Glebe to feed
 The warlike Horse, and animate the Breed:
 But me, nor patient Lacedæmon charms,
 Nor fair Larissa with such Transport warms,
 As pure Albunea's far-resounding Source,
 And rapid Anio, headlong in his Course,

Or

7. *Undique decerptam fronti præponere olivam.*] This Reading is found in all ancient Manuscripts and Impressions, until the Time of Erasmus, who, on his own single Authority, ventured to alter the Text. The Sense of Horace is, that the Poets, who wrote in Praise of Minerva, endeavoured to gain the poetical Crown of Olive, even on a Subject, which every Writer had attempted. *Ex argumento undiquaque exhausto coronam sibi poeti- cam querere.* Nor is this Expression, *præponere olivam fronti*, either hard or uncommon. Horace himself says in the same Sense, *prætendere frondes*; and Lucretius, *Insignemque meo capiti petere inde coronam*, &c. BENT.

Besides, Poets had different Crowns, according to the different Subjects, on which

they wrote. A Crown of Olive was particularly given to those who wrote Verses in Honour of Pallas, or the Citadel of Athens.

10. *Patiens Lacedæmon.*] The Poet gives this Epithet to Lacedæmon for the Severity of her Laws and Discipline. Thus Petronius pleasantly says, *Et ego quidem tres plagas Spartanæ nobilitatē concoxi*, and Plautus, *Laconas imi subsellii viros Plagipatidas*.

11. *Percussit*] The Ancients expressed the Actions and Effects of our Passions by Words, which signified striking, as *percutere*, *ferire*, and modern Languages use them in the same Sense. DAC.

12. *Quam domus Albunea.*] The Source of Rivers and Fountains was properly the House of

Martini

martini

Et præceps Anio, & Tiburni lucus, & uda
Mobilibus pomaria rivis.

* * * * *

Albus ut obscuro deterget nubila cælo

15

Sæpe notus ; neque parturit imbres
Perpetuø ; sic tu sapiens finire memento
Tristitiam, vitæque labores

Molli, Plance, mero ; seu te fulgentia signis

Castra tenent : seu densa tenebit

20

Tiburis umbra tui. Teucer Salamina patrémque

Quum fugeret, tamen uda Lyæo

Tempora populeâ fertur vinxisse coronâ,

Sic tristes affatus amicos.

Quò nos cumque feret melior fortuna parente,

25

Ibimus, ô socii, comitésque :

Nil

of the Divinity, who presided there. Besides, the Towns and Houses, that had the same Name as the Rivers or Fountains, on which they were situated, were called by the Ancients, *The Houses of the Rivers*. Thus Horace calls his House at Tibur, *the House of Albunea*, from its Situation near that Fountain. These Remarks may make us understand that Line of Virgil, which has given so much Trouble to the Interpreters.

Hic mihi magna domus ælfis caput urbis exit.

Where Tiber says of Rome, *I will have an House here, which shall be the Capital of the World.* DAC.

The Lake of Albunea is much visited for the small Islands, that float on its Surface. The same sort of sulphureous Concretions that form these little Islands, add from time to time to the solid Concretions on the Sides ; so that but a small Part of the Lake appears at present, and probably in Time it will be wholly hid. A great Way round it, the Earth sounds hollow under your Feet ; which shews that

you tread only on the Crust, that covers the Lake. This is probably what Horace alludes to, in calling it *Domus Albunæ resonantis*. Had it been spoken of a running Stream, *resonantis* might have had another Sense, but as it is said of a still Lake, I think it can be accounted for no other Way than this, and this accounts for it very strongly and fully.

MR. SPENCE'S Polymetis.

15. *Albus ut obscuro*] The second Ode, which begins here, is addressed to Munatius Plancus, who from his natural Inconstancy, and having, in an unhandsome manner, quitted the Part of Antony, was very justly suspected by Augustus, nor was employed by him in the Battle of Actium. In this Apprehension of Disgrace, the Poet advises him to allay his Anxiety with the Cheerfulness of Wine.

The Philosophy of Epicurus in the Hand of Horace is an universal Remedy. It fortifies the Mind in Disgrace, it dissipates our Cares, and cures Superstition. It is a constant Refuge from the cold of Winter, and Heat of Summer ;

Or Tibur, fenc'd by Groves from solar Beams,
And fruitful Orchards bath'd by ductile Streams.

* * * * *

As Notus often, when the Welkin low'rs,
Sweeps off the Clouds, nor teems perpetual Show'rs,
So let thy Wisdom, free from anxious Strife,
In mellow Wine dissolve the Cares of Life,
Whether the Camp with Banners bright-display'd,
Or Tibur holds thee in its thick-wrought Shade.

When Teucer from his Sire and Country fled,
With Poplar Wreaths the Hero crown'd his Head
Reeking with Wine, and thus his Friends address'd,
Deep Sorrow brooding in each anxious Breast;
Bold let us follow through the foamy Tides,
Where Fortune, better than a Father, guides;

Avaunt

Summer; the Pains of Sickness and the Terrors of Death.

Albus Notus.] *Leuconotus*, the South-South-East Wind. The Greeks called this Wind *λευκος*, and the Latins *albus*, because it was generally serene, and without Clouds: therefore the Poet says, *sæpe deterget nubes*, and his Reasoning lies thus: As the Wind drives away the Clouds, so should Wine disperse the Cares of Life. He again uses this Thought in his Ode to Valgius upon a like Occasion. SAN.

19. *Molli mero.*] *Wine, which softens the Sorrows of the Soul.* This Advice was probably not disagreeable to Plancus, who was very expensive in his Love of Pleasure. Cilius Rufus gives this Account of him in a Letter to Cicero; *Plancus tuus magno congiario donatus a Cæsare, nec beatus, nec bene instructus est.* He was a Man of great Abilities, and had enjoyed all the Triumphs, Honours and Employments in the Republic: Yet his moral Character is infamous and odious. After the

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Death of Cæsar, he followed the Cause of Liberty and Brutus. He afterwards engaged himself, more than once, both to Octavius and Antony. And when he last quitted the Part of Antony, he spoke of him in the Senate with so much Cruelty, that Coponius with an honest Indignation, — *Multa mebercule fecit Antonius pridie quam tu illum relinqueres.* I dare say, that Antony did many villainous, infamous things the Day before you left Him.

SAN.

Seu te fulgentia signis.] By these Words it appears, that Plancus was not yet determined, whether he should follow Augustus, or retire to his Country-Seat: And as we do not find his Name among the Commanders at the Battle of Actium, it is probable he was left in Italy.

SAN.

23. *Tempora populeæ.*] As Horace seems to be the Inventor of this little Piece of History, he might Name the Poplar indifferently for any Tree, since in their Feasts the Ancients

F

formed

Nil desperandum Teucro duce, & auspice Teucro ;
 Certus enim promisit Apollo
 Ambiguam tellure novâ Salamina futuram.
 O fortes pejorâque passi
 Mecum sæpe viri, nunc vino pellite curas :
 Cras ingens iterabimus æquor.

30

formed their Crowns of the first Branches they found. But perhaps the Poet names the Poplar particularly, because they, who sacrificed to Bacchus, and celebrated the Bacchanalia, were usually crowned with Leaves of that Tree.

DAC.

27. *Auspice Teucro.*] Although the Greeks consulted the Flight of Birds, yet they did not use their *Auspicia* in the Roman Manner. Teucer speaks here according to the Custom of the Romans, who never undertook any considerable Design without consulting the Gods.

DAC.

Doctor Bentley affirms, that the Latins never say, *Auspice illo*, *Auspice Casare*, and that the Word *Auspex* is always applied to a God. He therefore boldly alters the Text, and reads *Auspice Phæbo*. Mr. Cuninghame, with an equal Spirit of Criticism, and equally against the Faith of Manuscripts, changes *Auspice* for *Obfide*, which indeed seems to have been the Reading of the Scholiast, who renders it *Sponsore*. Mr. Sanadon follows Mr. Cuninghame, and gives him abundant Honour for the Correction; yet in his Preface he acknowledges that Mr. Dacier has well proved against Doc-

tor

CARMEN VIII. Ad LYDIAM.

LYDIA, dic, per omnes
 Te Deos oro, Sybarin
 Cur properas amando

Perdere ? cur apricum
 Oderit campum, patiens
 Pulveris atque solis ?

5

Cur

Some People, prejudiced in Favour of the Usages wherein they were educated, will certainly think, says Mr. Sanadon, that I have made here an unpardonable Innovation. I have broken the Distichs, which compose this Ode, and distributed them into Strophes, in

which the third Verse is perfectly equal to the first; *Cur properas amando* containing exactly the same Number and the same Quality of Measures with *Lydia, dic, per omnes*. As to the second Verse, I shall only quote this Example of Terentianus Maurus, *syllabam sex posse dari*, which

Avaunt Despair, when Teucer calls to Fame,
 The same your Augur, and your Guide the same.
 Another Salamis in foreign Clime,
 With rival Pride shall raise her Head sublime.
 So Phœbus nods; ye Sons of Valour true,
 Full often try'd in Deeds of deadlier Hue,
 To-day with Wine drive every Care away,
 To-morrow tempt again the boundless Sea.

tor Bentley, (and indeed against his own Notes upon this Ode) that the Latins have applied *Auspex* to a Person, who might be neither God nor Augur, as in this Instance, where Ovid speaks to Germanicus Cæsar,

Auspice te felix totus ut eat annus,

Yet he asserts, that they never apply *Dux* and *Auspex* to the same Person, in the same Action.

But this is little better than trifling.

29. *Ambiguam.*] It shall be so like that Salamis, which we have left, in Grandeur and Glory, that it shall be difficult to distinguish them. Thus in another Place, *Solutis crinibus, ambiguoque vultu.* Teucer afterwards built the City Salamis in Cyprus.

SAN.

ODE VIII. To LYDIA.

TELL me, Lydia, prithee tell,
 Ah! why, by loving him too well,
 Why you hasten to destroy
 Young Sybaris, too amorous Boy?
 Why does he hate the sunny Plain,
 While he can Sun or Dust sustain?

Why

which is in nothing different from, *te Deos oro Sybarin.* Horace and Terentianus have imitated the Grecian Poets Eupolis, Aristophanes, and Euphorion, who have left us many Pieces of this Form. Thus the Alteration is authorised both by Greek and Latin Poetry, whereas it is impossible to find an Instance of any Ode like what is printed in the usual Editions.

The Design of this Ode is not to reproach Sybaris with Effeminacy, or his Love of Plea-

sure; but it seems to be written either in Resentment or Jealousy with regard to Lydia, who kept him disguised in a female Dress.

DAC.

Verf. 3. *Amando.*] May have a passive Signification. By being beloved. As in Virgil; *Uritque videndo facmina.* Instances of this Kind are frequent in the best Authors, yet the Antithesis is stronger by taking *amando* in an active Sense. *She destroys by loving him.*

Cur neque militaris
Inter æquales equitat,
Gallica nec lupatis

Temperat ora frenis?
Cur timet flavum Tiberim
Tangere? Cur olivum

Sanguine viperino
Cautius vitat, neque jam
Livida gestat armis

Brachia, sæpè disco,
Sæpè trans finem jaculo.
Nobilis expedito?

Quid latet, ut marinæ
Filiū dicunt Thetidos
Sub lacrymosa Trojæ

Funera ; ne virilis
Cultus in cædem & Lycias
Proriperet catervas?

10

15

20

CARMEN

7. *Cur neque militaris.*] The Poet here means the Mock-fights on Horseback, which were brought from Troy to Italy by Ascanius, and revived by Augustus. *Trojæ ludum edidit frequentissimè, majorum minorumque puerorum doleſtu, præci, decorique moris existimans claræ stirpis indolem sic notescere.* Suet. de Augus.

DAC.

9. *Gallica temperat ora.*] This Expression is extremely bold, and requires the Word *equorum* to be understood. The Horses of

Gaul were much esteemed by the Romans, and their Bits are here called *lupata*, a *lupinis dentibus*, qui inæquales sunt, unde etiam eorum morsus vehementer obest.

CRUQ.

11. *Tiberim tangere.*] The Roman Youth threw themselves into the Tiber after their Exercises in the Campus Martius, and thought that such hardy Discipline would strengthen them to bear the Fatigues of War.

ANCIENT SCHOL.

12. *Cur olivum.*] When the Tarquins were expelled.

Why no more, with martial Pride,
 Amidst the youthful Battle ride,
 And the Gallic Steed command
 With bitted Curb and forming Hand?
 More than Viper's baleful Blood
 Why does he fear the yellow Flood,
 Why detest the Wrestler's Oil,
 While firm to bear the manly Toil?
 Where are now the livid Scars
 Of sportive, nor inglorious, Wars,
 When for the Quoit, with Vigour thrown
 Beyond the Mark, his Fame was known?
 Tell us, why this fond Disguise,
 In which like Thetis' Son he lies,
 Ere unhappy Troy had shed
 Her funeral Sorrows for the Dead,
 Left a manly Dress should fire
 His Soul to War, and Carnage dire.

ODE.

expelled by Brutus, their Lands between the Tiber and Rome were consecrated to Mars, and called by his Name. Here the Roman Citizens assembled for their Election of Magistrates; the Youth performed their Exercises; and young People of both Sexes used to walk in an Evening. Catullus with great Beauty, and Boldness of Expression, says of himself—*Ego Gymnastii fui flas, & decus olei.*

15. *Armis.*] Instruments, which were proper for the Exercises in the Campus Martius, such as Quoits, Javelins, &c. are by the Poet called *Arma*. Thus Virgil calls Instruments of Husbandry by the same Name. DAC.

Livida gestat brachia.] However singular this Expression may seem, yet it means, no

more than *gerere* or *habere brachia*. To have his Arms soiled and livid with the Weight of Instruments used in their Exercises. SAN.

16. *Disco.*] The Discus was a Kind of Quoit very large and heavy, made of Wood or Stone, but more commonly of Iron or Brass. It was almost round, and somewhat thicker in the Middle than at the Edges. It was thrown by the sole Force of the Arm.

SAN.

23. *In eadem & Lycias.*] *In eadem Lyciarum catervarum.* A Manner of speaking very usual among the Poets, when they divide in Expression, what is united in Idea. Thus in the first Ode; *Otium & oppidi laudat rura sui.* SAN.

CARMEN IX. *Ad THALIARCHUM.*

VIDES ut altâ stet nive candidum
 Soracte, nec jam sustineant onus
 Sylvæ laborantes, geluque
 Flumina constiterint acuto.
 Dissolve frigus, ligna super foco
 Largè reponens; atque benignius

5

Deprome quadrimum Sabina,
 O Thaliarche, merum diotâ.
 Permite Divis cætera; qui simul
 Stravere ventos æquore fervido
 Depræliantes, nec cupressi,
 Nec veteres agitantur orni.

10

Quid

Horace in this Ode sets forth all his Epicurean Philosophy, and so constant is he to his Principles, that the different Ages of Man, and the various Seasons of the Year; the Freshness of Spring, and Heat of Summer; the Ripeness of Autumn and Coldness of Winter, have their several Engagements to Pleasure. This Ode was probably written at a Country-Seat of Thaliarchus near the Mountain Soracte in Tuscany, six and twenty Miles from Rome.

DAC.

Verf. 1. *Stet nive candidum.*] *Constet nive* as if the whole Mountain were an Heap of Snow. When Virgil says, *Stat pulvere cælum*, and *stant lumina flamma*, He would represent to us, A Sky of Dust, and Eyes of Fire.

DAC.

6. *Benignius deprome quadrimum.*] Dacier

affirms very confidently, that Horace, in Purity of Style, should have written *largius* after *largè*; and however the Critic might be contradicted by the Usage of the best Authors, yet Mr. Cuninghame, probably from this Assertion, has altered the Text, and reads *benignior*. Perhaps *benignius* should agree with *merum*, and signify *Wine grown mellow with Age, and kinder to the Toper*.

9. *Permite Divis cætera.*] Some Commentators have found in these Lines an Air of Epicurean Ridicule upon the Doctrine of the Stoics, who asserted a divine Providence even in Events most inconsiderable. They think the Poet has raised his Style with an affected Pomp of Expression, to render his Ridicule more strong. *That when the Gods have commanded the Raging of the Winds to cease, all*

the

ODE IX. To THALIARCHUS.

BEHOLD Soracte's airy Height,
 See how it stands an Heap of Snow!
 Behold the Winter's hoary Weight
 Oppress the labouring Woods below!
 And, by the Season's icy Hand
 Congeal'd, the lazy Rivers stand.

Now melt away the Winter's Cold,
 And larger pile the chearful Fire;
 Bring down the Vintage four-year-old,
 Whose mellow'd Heat can Mirth inspire;
 Then to the Guardian Powers divine
 Careless the rest of Life resign:

For when the warring Winds arise,
 And o'er the fervid Ocean sweep,
 They speak—and lo! the Tempest dies
 On the smooth Bosom of the Deep;
 Unshaken stands the aged Grove,
 And feels the Providence of Jove.

To—

the wonderful Effect of their Power shall be, that the Woods shall stand unshaken. On the contrary, there seems to be something just and noble in the Thought, when taken in a moral Sense, and which might naturally raise

this Greatness of Expression; That when the Gods have appeased the Winds, not a Leaf shall fall to the Ground; and even Trees decayed and sapless with Age, shall stand unshaken. Such is the Care and Power of Providence.

25. Appon.]]

Quid sit futurum cras, fuge quærere ; &
Quem fors dierum cumque dabit, lucro

Appone ; nec dulces amores

15

Sperne puer, neque tu choreas,
Donec virenti canities abest

Morosa. Nunc & campus, & aræ,

Lenisque sub noctem susurri

Composita repetantur hora :

20

Nunc & latentis proditor intimo

Gratus puellæ risus ab angulo,

Pignusque dereptum lacertis,

Aut digito malè pertinaci.

CARMEN

15. *Appone.*] *Posere* and *Apponere* were Terms used in Arithmetic by the Romans. DAC.

19. *Susurri.*] This Word is formed from an Imitation of the Sound in whispering, as in Greek *ὑδρῖον*, in Italian *Bisbiglio*, in French *Chucheter*, and in English *Whisper*.

21. *Nunc.*] *Nunc* in this Strophe must refer to *donec* ; while Thaliarchus was yet in the Vigour of Youth ; for these Entertainments were very little proper for the Season of the Year, in which the Ode was written. SAN.

22. *Gratus puellæ risus.*] There is a beautiful Description of this Kind in Corn. Gallus, which may be the best Note upon Horace.

*Erubuit vultus ipsa puella meos ;
Et nunc subridens latebras fugitiva petebat,
Non tamen effugiens tota latere volens :
Sed magis ex aliqua cupiebat parte videri,
Latior hoc multò quòd male tecta foret.*

At Sight of Me, deep-blush'd the lovely Maid,
Then side-long laugh'd, and flying sought the
Shade ;
The Shade she sought, yet luring in her Flight
Would fain be lost—not wholly to my Sight ;
But rather wish'd to have some Part reveal'd,
Nor meanly joy'd to lie so ill conceal'd. D.

To-morrow with its Cares despise,
 And make the present Hour your own,
 Be swift to catch it as it flies,
 And score it up as clearly won;
 Nor let your Youth disdain to prove
 The Joys of Dancing, and of Love.

Beneath the grateful Evening-Shade,
 The public Walks, the public Park,
 An Assignment sweetly made
 With gentle Whispers in the Dark,
 While Age morose thy Vigour spares,
 Be these thy Pleasures, these thy Cares.

The Laugh, that from the Corner flies,
 The sportive Fair-one shall betray;
 Then boldly snatch the joyful Prize;
 A Ring or Bracelet tear away,
 While She, not too severely coy,
 Struggling shall yield the willing Toy.

CARMEN X. AD MERCURIUM HYMNUS.

MERCURI, facunde nepos Atlantis,
Qui feros cultus hominum recentum
Voce formasti catus, & decore

More palæstræ :

Te canam magni Jovis, & Deorum

5

Nuntium, curvæque lyre parentem;

Callidum, quidquid placuit, jocolo

Condere furto.

Te, boves olim mihi reddidisses

Per dolum amotas, puerum minaci

10

Voce dum terret, viduus pharetrâ

Risit Apollo.

Quin

This Ode was probably written for a Feast of Mercury; yet there is nothing extraordinary in it, excepting an Elegance of Expression; a Flowing and Harmony of Numbers. We have in it all the honourable Titles of Mercury. He is represented as fashioning the first Race of Men, and cultivating their Understandings, by the Study of Sciences most proper to soften their natural Fierceness; while he forms their Bodies by Exercises, which are most capable of giving Strength and Grace. Such is the Power of Eloquence; such the Effect of Wrestling.

SAN.

Verf. 3. *Catus*.] Some of the Ancients have interpreted *catus*, by *sapiens*; Varro condemns this Explication, and assures us it is a Sabine Word, which signifies *insinuating*. This seems to be its proper Meaning here, as it is the principal Character of true Eloquence.

Decora more palæstræ.] Horace calls the Customs and Exercises of the Palæstræ, *deco-*

ra, because they formed the Body to Ease and Gracefulness. Thus Virgil; *Membra decora juvenis*, where he speaks of Mercury as God of the Palæstræ.

DAC.

5. *Jovis & Deorum nuntium*.] The Quality of Messenger of the Gods, was honourable to Mercury; nor less advantageous to Mankind, as it maintained a Kind of religious Correspondence between Heaven and Earth.

SAN.

6. *Curvæque lyre parentem*.] Mercury is instrumental not only to the Instruction, but to the Pleasures of Mankind. He is called the Parent of the Lyre, because having found the Shell of a Tortoise, and fitted Strings to it, he first formed an Idea of that Kind of Music. From hence *Testudo* signified a Lyre, and Lyric Poets were particularly stiled *Viri Mercuriales*, as living under the peculiar Protection of this Deity.

SAN.

7. *Jocolo*

ODE X. HYMN TO MERCURY.

THOU God of Wit (from Atlas sprung)

Who by persuasive Powers of Tongue,

And graceful Exercise refin'd

The savage Race of human Kind;

Hail, winged Messenger of Jove,

And all th' immortal Powers above,

Sweet Parent of the bending Lyre,

Thy Praise shall all its Sounds inspire.

Artful, and cunning to conceal

Whate'er in sportive Theft you steal;

When from the God, who gilds the Pole,

Ev'n yet a Boy his Herds you stole,

With angry Voice the threatening Pow'r

Bad thee thy fraudulent Prey restore,

But of his Quiver too beguil'd,

Pleas'd with the Theft Apollo smil'd.

You

7. *Jeus, condere furto.* Mr. Dacier unfortunately remarks, that as Mercury was the God of Merchants, he became, from thence, the God of Thieves. True it is, that the Phœnicians, the greatest Merchants of the Heathen World, were always remarkable for a Dexterity in Trade beyond the Simplicity of this Deity. But that this Deity might not be fatigued with Business, he was assisted by a Goddess, called Laverna, to whom Prayers were address'd for Success in Theft and Cheating.

— — — *Pulchra Laverna,
Da mibi fallere, da justum sanctumque videre.*

G 2

Pulchra Laverna, my Petition hear,
Let me with Truth and Sanctity appear;
O give me to deceive.

8. *Condere furto.* This Character of Mercury, which seems only a Matter of Diversion, yet is beneficial to Mankind, by teaching them a proper Vigilance in the Care of their Goods.

9. *Jeus, condere furto.* These Instances of innocent Theft, which the Poet calls *jeussum furum*, were performed at different Times, but by uniting them, he has given his Subject an Air of Pleasantry and Vivacity, which extremely enlivens it.

SAN.

13. *Quin*

Quin & Atridas, duce te, superbos
 Ilio dives Priamus relictâ,
 Theſſalosque ignes, & iniqua Trojæ
 Caſtra ſefellit.

15

Tu pias lætis animas reponis
 Sedibus, virgâque levem coërces
 Aurêâ turbam, ſuperis Deorum
 Gratus, & imis.

13. *Quin & Atridas.*] The Poet here preſents us a Scene of War, which has a very agreeable Effect after the Gaiety of the firſt Strophes; and to make the Oppoſition more ſtrong, the Lines are raiſed with a good deal of Pomp.

SAN.

14. *Ilio relictâ.*] The Latins uſe *Ilium* in the neuter, and *Ilios* in the feminine Gender. Horace in another Ode ſays, *Ilios vexata*, where the Copyiſts could not change the Ter-

mination of the Epithet, without altering the Meaſure of the Verſe, and were therefore obliged not to miſtake. This Correſtion is taken from Mr. Cuninghame, and it has been received by Mr. Sanadon.

Dives Priamus.] There is a particular Beauty in this Epithet, as it ſhews Priam going with all his Wealth to ransom the Body of Hector.

DAC.

17. *Tu pias.*] The Ode could not end more happily,

happily,

CARMEN XI. Ad LEUCONOEN.

TU ne quæſieris (ſcire nefas) quem mihi, quem tibi
 Finem Dî dederint, Leuconoë, neu Babylonios
 Ten-

This Ode has much good Senſe in it to perſuade us, that all the Arts of Fortune-telling are a ridiculous, vain Impoſture, and that true Wiſdom conſiſts in our Enjoyment of the preſent Hour, without too much Anxiety for the future.

SAN.

Verſ. 1. *Scire nefas.*] All Sciences of Astro-

logy and Fortune-telling were forbidden, and conſidered as impious by the Heathens; but the Words mean alſo that Impoſſibility of knowing the future Events of Life, and the Folly of tormenting ourſelves to diſcover what is impenetrable to all our Inquiries.

CRUQ.

2. *Leu-*

You were the wealthy Priam's Guide
 When safe from Agamemnon's Pride,
 Through hostile Camps, which round him spread
 Their watchful Fires, his Way he sped.
 Unspotted Spirits you consign
 To blissful Seats and Joys divine,
 And powerful with thy golden Wand
 The light, unbodied Croud command;
 Thus grateful does thy Office prove
 To Gods below and Gods above.

happily, than by shewing Mercury in his religious Ministry. This God seems to have been particularly invented for the Happiness of human Kind. He forms both their Minds and Bodies; he raises them to the Knowledge of the Gods; he invents the innocent Plea-

tures of Life; he assists them in their Distresses, and continues his Benefits to them, even after Death, by conducting the Souls of the Good to the Happiness of Heaven. For this Reason, we sometimes find his Name in ancient Epitaphs. SAN,

ODE XI. To LEUCONOE.

STRIVE not, Leuconœ, to pry
 Into the secret Will of Fate,
 Nor impious Magic vainly try,
 To know our Lives' uncertain Date.

Whether

2. *Leuconœ.*] In some Manuscripts this Ode is addressed *Ad Leuconœm meretricem*, and it is much disputed whether it be a real Name. *New Babylonians.*] The Babylonians were in-

fatuated with judicial Astrology, and made use of Astronomical Tables to calculate the fortunate or unfortunate Days of Life. These Tables the Poet calls *Numeros*.

3. *U*

Tentâris numeros. Ut melius, quidquid erit, pati!
 Seu plures hyemes, seu tribuit Jupiter ultimam,
 Quæ nunc oppositis debilitat pumicibus mare 5
 Tyrrhenum; sapias, vina liques, & spatio brevi
 Spem longam reseces. Dum loquimur, fugerit invida
 Ætas. Carpe diem, quàm minimùm credula postero.

CARMEN

3. *Ut melius.*] The Construction is remarkable, *ut melius est, quanto melius est pati quidquid erit!* How much better is it to bear, whatsoever shall happen, than to depend upon the idle Predictions of Astrologers! SAN.

5. *Quæ nunc.*] A Member of the Academy of *Belles Lettres* has an ingenious Criticism on this Passage. He imagines that Leuconœ had a Country-Seat among the Villas on the Coasts of Campania, where we know how expensive the wealthy Citizens of Rome were in their Buildings. From hence this Description of Winter will appear with greater Strength and

Beauty, when the Poet tells Leuconœ, that this, perhaps, may be the last Year she shall enjoy in an House, which she hath built for Pleasure and for Vanity. This Criticism is strongly supported by the Word *oppositis*, which seems to mean some artificial Mounds to break the Force and Violence of the Sea. However the Lines are of no mean Beauty, although this ingenious Conjecture should not appear perfectly just.

6. *Vina liques.*] The Ancients used to philtrate their Wines to render them more soft and smooth.

CRUQ.

8. *Carpe*

Whether th' indulgent Power divine
 Hath many Seasons yet in store,
 Or this the latest Winter thine,
 Which breaks its Waves against the Shore,

Thy Life with wiser Arts be crown'd,
 Thy philter'd Wines abundant pour;
 The lengthen'd Hope with Prudence bound
 Proportion'd to the flying Hour:

Even while we talk in careless Ease,
 Our envious Minutes wing their Flight;
 Instant the fleeting Pleasure seize,
 Nor trust to-morrow's doubtful Light.

ODE

8. *Carpere diem.*] The Days of Life are here compared to Flowers, which are as short in their Duration, as they are pleasing to the Sense; and the poetical Advice is to pluck them before their Beauty and their Bloom be withered.

The

CARMEN XII. HYMNUS AD JOVEM.

QUEM virum, aut heroa, lyrâ, vel acri
Tibiâ summes celebrare Clio?

Quem Deum? cuius recinet jocosa

Nomen imago,

Aut in umbrosis Heliconis oris,

Aut super Pindo, gelidove in Hæmo;

Unde vocalem temerè insecutæ

Orphea sylvæ,

Arte maternâ rapidos morantem

Fluminum lapsus, celeresque ventos,

Blandum & auritas fidibus canoris

Ducere quercus.

Quid prius dicam solitis Parentis

Laudibus; qui res hominum, ac Deorum,

Qui mare, ac terras, variisque mundum

Temperat horis?

Unde

The Images of this Ode are great and noble, the Expressions bold and sublime, the Versification chaste and harmonious; yet the principal Beauty of it consists in the Boldness of the Designing, and the Art with which it is supported.

The Poem opens with the Praises of Jupiter, and the Gods who were descended from Him. The Heroes (who are all Romans) are next introduced with the particular Strokes, which distinguish their Characters, and the Praise of Augustus concludes the Ode.

We may here observe two great Excellencies, which are not frequently found together: An Exactness of Method, and an animated Variety. There appears, at first View, only

a simple Account of Gods and Heroes; but there is such an Abundance of Apostrophes, Interrogations, Suspensions, Metaphors, Comparisons, Descriptions, and Images; indeed all the richest Figures of Eloquence and Poetry, that the cold, methodical Account of Persons and Things disappears under the Pomp of Ornaments, with which it is clothed. Nor does the Poet only openly rank Augustus next to the greatest Characters of Antiquity, but seems to point out the Gods and Heroes as Examples worthy of his Imitation in the Wisdom and Justice of governing; in Fortitude and Firmness of Soul; in Courage and Temperance; in Severity of Manners, and Love of our Country. If we do not consider the Ode

ODE XII. HYMN TO JOVE.

WHAT Man, what Hero, on the tuneful Lyre,
 Or sharp-ton'd Flute, will Clio chuse to raise
 Deathless to Fame? What God? whose hallow'd Name
 The sportive Image of the Voice
 Shall through the Shades of Helicon resound,
 On Pindus, or on Hæmus ever cool,
 From whence the Forests in Confusion wild
 To vocal Orpheus urg'd their Way;
 Who by his Mother's Art, harmonious Muse,
 With soft Delay could stop the falling Streams,
 And winged Winds; with Strings of Concert sweet
 Powerful the listening Oaks to lead.
 Claims not th' eternal Sire his wonted Praise?
 Awful who reigns o'er Gods and Men supreme,
 Who Sea and Earth and universal Globe
 With grateful Change of Seasons rules;

From

Ode in this View, it becomes a less affecting Piece of Flattery, and an artless numbering the greatest Gods of Heaven, and the most shining Characters among Men. SAN.

Verf. 1. *Quem virum.*] The Poet in the Execution hath changed the Order, which he propos'd in the Invocation. He begins with the Praises of the Gods, as more striking and affecting, that He may regularly proceed to those of Augustus, which are more interesting, and for which the Ode was principally written. Horace hath imitated the second Olympic of Pindar, which begins thus:

Ἀναξίφορμιγγες ὕμνοι

τίνα θεόν, τίνα ἥρωα,

τίναδ' ἄνδρα κελαδήσομεν;

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H

What God, ye Hymns, that rule the Lyre,
 What Hero, fraught with heavenly Fire,
 Or on the many-sounding String
 What matchless Mortal shall we sing? D.

The Order in Horace is more beautiful, as it is more natural.

4. *Image.*] The Greeks and Latins called Echo, *The Image*; and the Hebrews, *The Daughter of the Voice*. DAC.

7. *Vocalem.*] These Lines are a beautiful Instance, how happily a Description may be introduced, when with a seeming Irregularity and poetical Wildness it relieves the Heaviness of a Narration, and awakens the Attention of the Reader. SAN.

17. Unde

Unde nil majus generatur ipso;
Nec viget quidquam simile, aut secundum;
Proximos illi tamen occupavit

Pallas honores,
Præliis audax neque te filebo
Liber; & sævis inimica virgo
Belluis; nec te, metuende certâ

Phœbe sagittâ.
Dicam & Alciden, puerosque Ledæ,
Hunc equis, illum superare pugnâ
Nobilem; quorum simul alba nautis

Stella refulsit,
Defluit faxis agitatus humor;
Concidunt venti, fugiuntque nubes;
Et minax (sic Dî voluere) ponto

Unda recumbit.
Romulum post hos prius, an quietum
Pompilî regnum memorem, an superbos
Tarquinî fasces, dubito, an Catonis
Nobile lethum.

Regu-

17. *Unde nil majus generatur.*] The Poet is not here reasoning, in a philosophical Manner, on the Nature of the Godhead, but in the Language of Poetry asserts, that Minerva is justly possessed of the next Honours to her Father. Nor is she compared to Juno, or to her Uncle Neptune (who were certainly her Superiors in the Mythology of the Ancients) but to all the Children of Jupiter, to Bacchus, Apollo, Diana, Hercules, Castor and Pollux, who are the only Gods mentioned in the Ode.

The Poet thinks it raises the Glory of Jupiter, that He had never produced any Being, equal to his own Power, because the Fates had declared if he indulged his Passion for the Goddess Thetis, he should beget a Son, who

should turn him out of Heaven, as He had dethroned his Father Saturn.

*Namque senex Thetidi Proteus, Dea, dixerat,
unda,*

*Concipe: mater eris juveni, qui fortibus actis
Acta patris vincet, majorque videbitur illo.
Ergo, ne quidquam mundus Jove majus haberet,
Quamvis haud tepidos sub pectore senserat ignes,
Jupiter aequorea Thetidis connubia vitat.*

OVID. BENT.

For hoary Proteus raptur'd sung—Conceive
A Son, bright Goddess of the briny Wave;
In dauntless Deeds thine Offspring shall aspire,
In dauntless Deeds superiour to his Sire:

Then,

From whom no Being of superiour Power,
Nothing of equal, second Glory springs,
Yet first of all his Progeny divine

Immortal Honours Pallas claims:

God of the Vine in Deeds of Valour bold,
Fair Virgin-Huntress of the savage Race,
And Phœbus, dreadful with unerring Dart,

Nor will I not your Praise proclaim.

Alcides' Labours, and fair Leda's Twins
Fam'd for the rapid Race, for Wrestling fam'd,
Shall grace my Song; soon as whose Star benign

Through the fierce Tempest shines serene,
Swift from the Rocks down foams the broken Surge,
Hush'd fall the Winds, the driving Clouds disperse,
And all the threatening Waves, so will the Gods,

Smooth sink upon the peaceful Deep.

Here stops the Song, doubtful whom next to praise,
Or Romulus, or Numa's peaceful Reign,
The haughty Ensigns of Tarquinius' Throne,
Or Cato, glorious in his Fall.

Grateful

Then, lest the World a better Choice approve,
A greater Monarch than Imperial Jove,
The God, though glowing with no feeble
Flame,
Avoids the Nuptials of the Sea-born Dame. D.

33. *Romulum post hos.*] We have in the following Lines the most distinguished Characters of the Roman Story. The Poet is doubtful whether he shall give the Preference in Fame to Romulus, who founded the Monarchy of Rome; to Numa, who confirmed it by the Arts of Peace; to Tarquinius Priscus, who having conquered the People of Etruria, introduced the Usage of the Fasces, which added such Lustre and Majesty to the Empire;

or to Cato, who died in Defence of Liberty, in Opposition to a single Magistrate. Nor should we be surpris'd, that Horace mentions the Defenders of Liberty with so much Honour: Virgil hath done the same in the sixth Book of his *Æneid*; and Cremutius Cordus, reciting his Works to Augustus, called Brutus and Cassius, The last of the Romans. It seems to have been an established Maxim of that Emperor, to indulge to the People a Freedom of expressing in general their Sentiments concerning Liberty, that they might be less sensible of the Slavery, which was falling upon them.

SAN.

If we could venture with Mr. Cuninghame and Sanadon to read *Junii fasces*, instead of
Tar-

Regulum, & Scauros, animæque magnæ
 Prodigum, Pæno superante, Paulum,
 Gratus insigni referam Camenâ,
 Fabriciûmque.

40

Hunc, & incomtis Curium capillis
 Utilem bello tulit, & Camillum
 Sæva paupertas, & avitus apto
 Cum lare fundus.

Crescit occulto velut arbor ævo
 Fama Marcelli. Micat inter omnes
 Julium fidus, velut inter ignes
 Luna minores.

45

Gentis.

Tarquini fasces, the Opposition of Characters in this Strophe would appear with greater Strength and Beauty. We should then see the two great Founders of the Roman Monarchy opposed to the two most zealous Assertors of Republican Government: Brutus, who opened the Age of Liberty, by the Expulsion of the Kings; and Cato, who by a voluntary Death determined not to survive that Liberty, which he saw was on the Point of expiring under the Usurpation of Cæsar.

41. *Incomtis capillis.*] *With Hair uncombed.* The ancient Romans did not cut their Hair, as appears by their Statues. Ticinus Menas in the Year 454 introduced the first Barbers from Sicily, who carried with them all the Refinements of their Art, such as perfuming the Hair, and curling it with hot Irons, called *calamistræ*. But these were Arts, which Curius disdained, as proper only to inspire Sentiments of Luxury and Effeminacy. DAC.

42. *Tulit.*] It was a Custom among the Romans to lay their new-born Infants on the Ground, and if the Father took them up, he was engaged to maintain and educate them. From this Custom, and the Phrase used it in, *Tollere puerum*, the Poet hath taken this Ex-

pression, as if Poverty had educated Curius and Camillus as her Children. DAC.

Apto cum Lare.] It was a frequent Saying of Curius, that He was a pernicious Citizen, who was not contented with seven Acres of Land. From hence the Poet says, his House was proportioned to the Extent of his Lands, nor larger than his Estate. DAC.

46. *Fama Marcelli.*] Marcellus had been five Times Consul, and at the Battle of Nola convinced the Romans, that if Hannibal were not yet conquered, at least he was not invincible. He was called *the Sword of the Roman People*, but nothing raises his Character so much as that Exclamation of Hannibal; *Pæpe! quid hoc homine facias, qui nec bonam nec malam fortunam ferre potest. Solus nec victor finit nos quiescere, nec quiescit ipse victus.* Liv. Lib. 27. C. 14.

If we understand these Words to have been applied to Marcellus (who was Nephew, Son-in-law, and adopted Son to Augustus) we shall find a very beautiful Opposition of Characters. The Praises of Marcellus are indeed finely imagined, but they are thrown into the Shade, and disguised under Figures and Comparisons. They are only Hopes and Promises of his future

Grateful in higher Tone the Muse shall sing
 The Fate of Regulus, the Scaurian Race,
 And Paulus, 'midst the Waste of Cannæ's Field
 How greatly prodigal of Life!
 Form'd by the Hand of Penury severe
 In Dwellings suited to their small Demaine,
 Fabricius, Curius, and Camillus rose;
 To Deeds of martial Glory rose.
 Marcellus, like a youthful Tree of Growth
 Insensible, high shoots his spreading Fame,
 And like the Moon, the feeble Fires among,
 Conspicuous shines the Julian Star,

Satur-

ture Glory. On the contrary, those of Augustus appear in their strongest Light, and are already real and perfect. Marcellus is compared to a young Tree, and to a Star in the Night, but Augustus is almost equalled to Jove himself.

Horace says that the Glory of the first Marcellus, which was almost lost in a Length of Time, now began to take new Life, and to increase in his Descendant. Young Marcellus is compared to a Tree, arising from the illustrious Stock of the Person who routed Hannibal, and from thence transplanted into the Julian Family, where, by another beautiful Image, he becomes a Star, whose Lustre outshines the Brightness of all the Roman Houses, as the Moon is superiour to all the Lights of Heaven. He inherits the Name and Glory of the great Marcellus; He supports the Reputation and Honour of his Ancestor, while at the same Time He shews himself worthy of being the Successor of Augustus. Thus the Poem rises from the Dead to the Living, from Marcellus to Augustus, with an easy and spirited Transition.

In a Prose Translation, the Sense and Connexion will lie thus. The Glory of the ancient Marcellus, far from being darkened by

a Length of Time, gains new Lustre in one of his Descendants; as a young Tree rises by insensible Degrees to its full Strength and Proportion. This new Light of the Julian Family shines among the noblest Houses of Rome, as does the Moon among the Stars. SAN.

Although the Critic hath wrought these Notes with a great deal of Art, yet there seems a Refinement in them, not very natural to the Simplicity of Horace; besides, that two Images so very different in Kind cannot easily be applied to the same Person. Marcellus was indeed the Delight of the Roman People, and the Favourite of Augustus, yet we might justly expect to find the Character of Julius Cæsar, among the Heroes of the Roman Story; and the *Julium sidus* may naturally mean that Emperor, whether we consider the Expression in a poetical or an historical Light. Thus he rises in true, real Glory, and shines, without a Metaphor, in the Appearance of his own Star, which was seen during seven Nights after his Death, and was believed to have been appointed for his Dwelling, as soon as he was received into the Number of the Gods. Thus the Poem rises more naturally from the Dead to the Living, and with no less Compliment to Augustus.

Gentis humanæ pater atque custos,
 Orte Saturno, tibi cura magni
 Cæsaris fatis data: tu secundo
 Cæsare regnes.

50

Ille seu Parthos Latio imminentes
 Egerit iusto domitos triumpho:
 Sive subjectos Orientis oræ
 Seras & Indos:

55

Te minor latum reget æquus orbem:
 Tu gravi curru quatiens Olympum,
 Tu parum castis inimica mittes
 Fulmina lucis.

53. *Parthos Latio imminentes.*] It hath been already observed, that our Poet takes all Opportunities of animating Augustus to revenge the Death of Crassus, and to recover the Glory of the Roman Arms by subduing the Parthians, who were continually making Incursions into the Provinces of the Republic.

55. *Orientis oræ.*] It is not easy to say how *oris* hath taken Possession of almost all Editions of our Author. It does not appear in the Manuscripts; it multiplies the Letter *s*, of which the Repetition is already too frequent, and causes a disagreeable Hissing.

56. *Te minor.*] The Poem ends, as it began,

CARMEN XIII. *Ad* LYDIAM.

QUUM tu, Lydia, Telephi
 Cervicem roseam, & cerea Telephi
 Laudas brachia, væ, meum
 Fervens difficili bile tumet jecur.

Tunc

It is probable by this Ode that Horace had quarrelled with Lydia for commending his Rival Telephus, nor do we find that he was very successful in his Desire of being recon-

ciled, until he had equally provoked her Jealousy by his Passion for Chloe. Ode ix. B. 3.

2. *Cervicem roseam.*] We find this Epithet in Virgil, *Et avertens rosea cervice revulsit.*
 The

Saturnian Jove, Parent and Guardian God
Of human Race, to Thee the Fates assign
The Care of Cæsar's Reign; to thine alone
Inferiour let his Empire rise;
Whether the Parthian's formidable Powers,
Or farthest India's oriental Sons,
With suppliant Pride beneath his Triumph fall,
Wide o'er a willing World shall He
Contented reign, and to thy Throne shall bend
Submissive. Thou in thy tremendous Car
Shalt shake Olympus' Head, and at our Groves
Polluted, hurl thy dreadful Bolts.

gan, with the Praises of Jupiter. The Conclusion is finely imagined, and all the Decencies of Character are preserved in it. The Poet, in the Epicurean Philosophy, makes the Gods themselves depend upon the Destinies; by which the Ancients understood a kind of mechanical Necessity, producing successively all the Changes of the Universe. These De-

stinies had commissioned Jupiter to be the Tutelary God of Augustus, but when that Prince shall have subdued all the Nations of the Earth, yet He shall still acknowledge the Superiority of Jupiter, and contented with the Government of the World shall leave to Jove the Power of Thunder.

SAN.

ODE XIII. To LYDIA.

AH! when on Telephus his Charms,
His rosy Neck, and waxen Arms,
My Lydia's Praise unceasing dwells,
What gloomy Spleen my Bosom swells?

On

The Latins used the Words *purpureus* and *roseus* to express any kind of Lustre in a beautiful Object, without particular Regard to the Colour. Horace calls the Swans of Venus

purpureos olores, and Albinovanus *Purpureâ sub nive terra latet. Brachia purpureâ candiora nive.*

2

In

Tunc nec mens mihi, nec color 5
 Certâ sede manet; humor & in genas
 Furtim labitur, arguens
 Quàm lentis penitus macerer ignibus.
 Uror, seu tibi candidos
 Turpârunt humeros immodicæ mero 10
 Rixæ; sive puer furens
 Impressit memorem dente labris notam.
 Non, si me satis audias,
 Speres perpetuum, dulcia barbarè
 Lædentem oscula, quæ Venus 15
 Quintâ parte sui nectaris imbuit.
 Felices ter, & ampliùs,
 Quos irrupta tenet copula; nec malis
 Divulsus querimoniis,
 Supremâ citiùs solvet amor die. 20

CARMEN XIV. *Ad* REMPUBLICAM.

O NAVIS! referent in mare te novi
 Fluctus? O! quid agis? fortiter occupa
 Portum. Nónne vides, ut
 Nudum remigio latus,

Et

In the Year 725 Augustus consulted his Fa-
 vourites Mæcnas and Agrippa, whether he
 should resign the sovereign Authority. We
 have in Dion a Speech of Mæcnas upon that
 Occasion, in which the Allegory of a Ship
 and the Republic is so strongly maintained,
 and hath something so extremely like this Ode,

that probably the Poet took his Design from
 thence as a Compliment to his illustrious Pa-
 tron.

In the Year 727 Augustus began his se-
 venth Consulship with a Request to the Se-
 nate that they would discharge him from an
 Office, which his Infirmities could no longer
 support.

On my pale Cheek the Colour dies,
 My Reason in Confusion flies,
 And the down-stealing Tear betrays
 The lingering Flame that inward preys.
 I burn, when in Excess of Wine
 He soils those snowy Arms of thine,
 Or on thy Lips the fierce-fond Boy
 Marks with his Teeth the furious Joy.

If yet my Voice can reach your Ear,
 Hope not to find the Youth sincere,
 Cruel who hurts the fragrant Kifs,
 Which Venus bathes with nectar'd Blifs.
 Thrice happy They, in pure Delights
 Whom Love with mutual Bonds unites,
 Unbroken by Complaints or Strife
 Even to the latest Hours of Life.

ODE XIV. TO THE REPUBLIC.

ILL-FATED Vessel! shall the Waves again
 Tempestuous bear thee to the faithless Main?
 What would thy Madness, thus with Storms to sport?
 Ah! yet with Caution seize the friendly Port.

Behold

support. This Discourse was formed with a great deal of Artifice, and that Artifice made it succeed. The Senators granted every Thing he wished for, by denying every Thing he had proposed; so that Augustus saw himself agreeably forced to hold that Power, which he was so much afraid of losing, and thus more

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strongly enslaved the Republick by a specious Offer of Liberty. In the Interval of these two Events (the Consultation of Octavius with his Favourites, and his Declaration to the Senate) Horace wrote this Ode, in which he endeavours to persuade the Romans not to suffer that Prince to abandon the Government

of

Et malus celeri faucibus Africo, 5
 Antennæque gemunt; ac sinè funibus
 Vix durare carinæ
 Possint imperiosius
 Æquor? Non tibi sunt integra lintea;
 Non Dî, quos iterum pressa voces malo. 10
 Quamvis Pontica pinus,
 Sylvæ filia nobilis,
 Jactes & genus, & nomen inutile;
 Nil pictis timidus navita puppibus
 Fidit. Tu, nisi ventis 15
 Debes ludibrium, cave.

Nuper

of the Empire. However, several Senators (either deceived by the seeming Inclination of Octavius, or willing to believe Him) being very earnest to establish the Republican Government, He was obliged to chuse such Persons as he knew would support his Designs before he made this pretended Resignation. Yet the Historian remarks, that although the Suffrages were unanimous there was a great Diversity of Sentiments. SAN.

Verf. 1. *Novi fluctus.*] The continual and dangerous Agitation of the Waves is finely compared to the violent Movements of a civil War, which was at that Time but a Year and half ended. SAN.

2. *Quid agis?*] Several of the Senators would gladly have the Republican Government restored, while others thought the Good of the State required a single Master. The Choice was difficult and delicate. SAN.

Fortiter occupa portum.] This Port was the

Tranquillity, which was rising under the Government of Octavius. CRUQ.

8. *Imperiosius æquor?*] The Beauty of this Epithet particularly consists in its being a very natural Image of the Ambition of the Great, who would certainly have overturned the Republic, if not restrained by the Authority of Octavius. SAN.

10. *Non Dî.*] In the plain Sense of the Words, these Deities were the Gods, whose Statutes were placed on the Stern of the Ship, which, being broken by Tempests, had lost its Tutelary Divinities: But in the figurative Sense of the Words, we may understand Octavius himself, or the Guardian Gods of Rome, who had supported him in all his Enterprizes, and who would be offended if he were suffered to quit the Government. SAN.

11. *Pontica Pinus.*] The Timber of the Pontic Wood was extremely hard and durable; yet the Poet says, that the Vessel had been

Behold thy naked Deck; the Southern Blast,
 Hark! how it whistles through thy rending Mast!
 Nor without Ropes thy Keel can longer brave
 The rushing Fury of th' imperious Wave:
 Torn are thy Sails, thy Guardian Gods are lost,
 Whom you might call in future Tempests tost.
 What though majestic in your Pride you stood
 A noble Daughter of the Pontic Wood,
 You now may vainly boast an empty Name,
 Or Birth conspicuous in the Rolls of Fame;
 The Mariner, when Storms around him rise,
 No longer on a painted Stern relies.
 Ah! yet take heed, lest these new Tempests sweep
 In sportive Rage thy Glories to the Deep.

Thou

been so shaken by the late Tempest, that she ought not to be too confident of her Strength, although she once grew in the Forests of Pontus. Thus he insinuates to the Romans, that although the Republic seemed firm and unshaken to those who inclined to a popular Government, yet this pretended Strength could not preserve her from the Misfortunes which threatened her, if Octavius abandoned her to their Guidance.

SAN.

14. *Pilis puppis.*] Besides the Statues of the Gods, the Sterns of their Ships were adorned with Paintings, and other Ornaments, which the Greeks called in general *Acrothelia*, and the Latins *Aplustria*.

DAC.

These Words seem to have somewhat an Air of a moral Sentiment; *That the Paintings, with which a Ship is adorned, are very little*

Security against a Storm, or very little Encouragement to a frightened Mariner. Horace hath already told the Romans, that they ought not to be too confident of their Strength, and he adds, that they should have but little Dependence upon the Opulence of the Republic. Luxury and Extravagance are in a State, what Paintings and Statues are in a Ship. These vain Ornaments are as little Security to a State, when threatened with War, as to a Vessel, when menaced with Tempests, or as to a Mariner, who sails in her.

SAN:

Timidus navita.] Dion tells us, that some of the Senators thought themselves happy under the Government of Octavius, and were afraid of a Republican Government, as subject to popular Disorders and Tumults.

I 2

17. *Super*

Nuper sollicitum quæ mihi tedium,
Nunc desiderium, curaque non levis,
Interfusa nitentes
Vites æquora Cycladas.

20

17. *Nuper sollicitum.*] The Poet expresses by *sollicitum tedium*, that Sorrow and Anxiety, which he felt when he was engaged in the Party of Brutus. This Anxiety arose not only from an Uncertainty of the Event, but from the Fatigues of the War, the Misunderstanding of the Commanders, the Weakness of the Troops, and Inexperience of their Officers. But as soon as he had enjoyed the Security and Happiness of the Government of Augustus, he regrets, with the utmost Ten-

derness and Affection, those Blessings, which the Republic was in Danger of losing by another civil War. This he expresses by the Words, *Desiderium, curaque non levis.* TORR.

19. *Interfusa nitentes.*] The Poet still pursues the Allegory, and under the Idea of a tempestuous Sea represents the Dangers, which the Republic might justly fear if Octavius were suffered to resign the Government. *Nitentes* means *quomodo nitentes*, and figures to us the flattering Hopes, which the Senators conceived,

CARMEN XV. NEREI VATICINIUM.

PASTOR quum traheret per freta navibus
Idæis Helenen perfidus hospitam;
Ingrato celeres obruit otio
Ventos, ut caneret fera

Nereus

In the Year 722 Antony set sail with a numerous Fleet from Ægypt to Peloponnesus, intending to pass over into Italy with Cleopatra, and make his Country the Scene of a second civil War. Enflamed with a violent Passion for that Princess, aspiring to nothing less than making her Mistress of the Universe, and supported by the Forces of the East, he declared War against Octavius. Horace therefore in a noble, and poetical Allegory, represents to Antony the fatal Effects of such a Conduct, by proposing to him the Example of Paris, and the ruinous Consequences, which attended his Passion for Helen.

We are assured by Torrentius, that the best and most ancient Manuscript he had seen, gave this Title to the Ode, *Ad Alexandrum Paridem, sub cujus Persona exponit imminetia bella,*

from whence it appears, that the allegorical Manner of explaining it is at least of ancient Date. Nor indeed could there be a more exact Resemblance of Characters, than between Antony and Paris; Cleopatra and Helen. Antony and Paris were both famous for Luxury and Effeminacy, and by a fatal Passion for two foreign Queens brought a bloody and destructive War on their Country, which ended not but with their own Ruin.

Dion tells us, that in the Year 722, there was an open Rupture between Octavius and Antony, who had repudiated Octavia: that Octavius reproached him with his Amour with Cleopatra, and his giving to Her and to her Family the richest Countries of the East: that many illustrious Romans had deserted the Part of Antony, because they were persuaded,

he

Thou late my deep Anxiety and Fear,
And now my fond Desire and tender Care,
Ah! yet take heed, avoid those fatal Seas,
Which roll among the shining Cyclades.

ed, if they could get the Government into their Hands. The Cyclades are a Number of Islands in the Ægean Sea, which are bounded with white Rocks, that make an agreeable Appearance at a Distance. Horace in another Place calls them *fulgentes Cyclados*.

TORR. SAN.

It was necessary to enlarge these Notes, because many learned Commentators understand the Ode in a plain, historical Manner. But if an Authority of Names ought to have

any Weight, the Judgment of Quintilian is equal to the greatest. *Allegoria, quam inversionem interpretamur, aliud verbis, aliud sensu ostendit, ac etiam interint contrarium.* Prius,

ut O navis! referent in mare te novi fluctus?
O! quid agis? Fortiter occupa portum. Totusque etiam ille Horatii locus, quo navim pro republica, fluctus & tempestates pro bellis civilibus, portum pro pace & concordia dicit. Quin.

L. 8. C. 6.

ODE XV. THE PROPHECY OF NEREUS.

WHEN the perfidious Shepherd bore
The Spartan Dame to Asia's Shore,
Nereus the rapid Winds oppress'd,
And calm'd them to unwilling Rest,

The

he intended to bestow the City of Rome to Cleopatra, and remove the Seat of the Empire to Egypt. The Historian farther says, that although Octavius were determined to declare War against Cleopatra, yet he was unwilling to mention Antony by Name, that he might not exasperate those who were engaged in his Party, or that he might make him the Aggressor, by thus obliging him to take Arms against his Country in Defence of an Egyptian Woman.

SAN.

Verf. 1. *Pastor*.] The Exactness of the Comparison appears even in the first Word. Paris was by the Greeks and Latins called *the Shepherd*, because he was educated among Shepherds on Mount Ida. Antony was one of the Luperci, the Priests of Pan, the God of Shepherds.

SAN.

Traheret] Paris did not go directly from Lacedæmon to Troy, but in an Apprehension of being pursued sailed to Cyprus, Phœnicia and Egypt. Thus Antony in his Passage from Alexandria to Peloponnesus carried another Helen through the same Seas. This Criticism gives us all the Force of the Word *traheret*, which signifies *lenta navigatione circumduceret*.

TORR.

2. *Perfidus*.] This Epithet agrees equally with the natural and allegorical Sense. Paris had perfidiously stolen a foreign Princess from the Court of her Husband, who had received him with all the Regards of Hospitality. Antony with equal Perfidy broke his Faith to Octavia by his Engagements to a foreign Queen.

SAN.

3. *Ingratus*

Nereus fata. Malâ ducis avi domum,
 Quam multo repetet Græcia milite
 Conjurata tuas rumpere nuptias,
 Et regnum Priami vetus.

5

Eheu, quantus equis, quantus adest viris
 Sudor! Quanta moves funera Dardanæ

10

Genti! Jam galeam Pallas, & ægida,

Currusque, & rabiem parat.

Nequicquam, Veneris præsidio ferox,

Pectus cæsariem, gratæque sceminis

Imbelli citharâ carmina divides:

15

Nequicquam, thalamo graves

Hæstas

3. *Ingrato.*] It is customary among the Poets, that all Nature keeps Silence, when the Voice of a God is heard; and here the Winds are silent in Respect to Nereus, although that God had no particular Power over them. As this Calm was contrary to the Designs and Inclination of the Ravisher, Mr. Sanadon thinks *ingrato* ought to be applied to Paris, not to the Winds. The two Words *obruit otio* give us an Image of the late Agitation of the Waves, and the Calm which succeeded; the first shews the Power of Nereus, the other the Obedience of the Winds.
 HEINSIUS. SAN.

5. *Malâ avi.* There is a remarkable Beauty in the Transition, by which the Poet passes at once from the Narration to the Speech of Nereus. It would have been languid and feeble to have introduced it with—
Thus he spoke. DAC.

Ducis domum.] Antony intended to carry Cleopatra to Rome, as Paris carried Helen to Troy.
 SAN,

7. *Conjurato.*] The Grecian Princes assembled at Aulis, where they formed the Design of the Siege of Troy to revenge the Rape of Helen. The Words *nuptiæ* and *nubere* are sometimes equivocally understood, and are here used (at least by a God) in a very improper Sense for the criminal Loves of Paris and Helen. An ancient Author, quoted by Cicero, pleasantly calls them *nuptias innuptas*.
 SAN.

8. *Regnum Priami.*] The Empire of the Trojans, and the Nuptials of Paris represent the Marriage of Antony in Ægypt, while Rome, like Greece, is rising to revenge the Dishonour.
 SAN.

11. *Jam galeam Pallas.*] In the Spirit of Poetry, the future Ruin of Troy is here described, as if it were already present. The Goddess of Wisdom and War is very happily introduced. Octavia had given sufficient Proof of her Wisdom in the Negotiations of the Triumvirate, and she now appears in all the

That he might sing the dreadful Fate,
Which should the guilty Lovers wait.

Fatal to Priam's ancient Sway

You bear th' ill-omen'd Fair away,

For soon shall Greece in Arms arise

Deep-sworn to break thy nuptial Ties.

What Toils do Men and Horse sustain !

What Carnage loads the Dardan Plain !

Pallas prepares the bounding Car,

The Shield and Helm and Rage of War.

Though proud of Venus' guardian Care,

In vain you comb your flowing Hair ;

In vain you sweep th' unwarlike String

And tender Aires to Females sing ;

For though the Dart may harmless prove

(The Dart, that frights the Bed of Love)

Though

the Terrours of War, while the whole Western World is arming in her Quarrel. SAN.

13. *Veneris præsidio.*] Cleopatra is here represented under the Character of Venus. The Court of that Princess was the very Dwelling of Luxury and Pleasure, where Antony plunged himself into the most infamous Excesses. From hence the Poet raises a just and natural Allusion without doing Violence to History. Pallas was the Guardian of Menelaus, as Venus was the Protectress of Paris. *Æqua Venus Teucris, Pallas iniqua fuit.* Thus Octavia supported Cæsar, as Cleopatra appeared in Defence of Antony. SAN.

15. *Imbelli citharâ.*] There is here a strong Resemblance of Characters. Plutarch tells us, that Antony lived at Samos in the last Exces-

ses of Luxury amidst the Delights of Songs and Music, while the World around him was terrified with Apprehensions of a civil War. *Quum universus orbis gemitibus lamentisque creparet, una per multos dies insula tibiis & cantu personabat, ubi referta erant theatra certantibus choris. Hinc navigavit Athenas, ubi de integro effudit se in ludos & spectacula.*

Carmina divides.] This Manner of speaking hath given great Pain to the Interpreters, and Mr. Dacier confesses he is not satisfied with any of their Conjectures. Whether it means any particular Divisions in Music; or that a fine Voice and an Instrument skilfully touched can equally charm a whole Company as well as the Performers, is yet uncertain among the Commentators.

17. *Ca'ami*

1. diart. arrows.
 Hastas, & calami spicula Cnossii
 Vitabis, strepitumque, & celerem sequi
 Ajacem; tamen, heu serus! adulteros
 Crines pulvere collines.

20

Non Laërtiaden, exitium tuæ
 Gentis, non Pylium Nestora respicis?
 Urgent impavidi te Salaminii
 Teucer, te Sthenelus sciens

Pugnæ; siue opus est imperitare equis,
 Non auriga piger, Merionen quoque
 Nosces. Ecce furit te reperire atrox

25

Tydides melior patre;
 Quem tu, cervus uti vallis in alterâ
 Visum parte lupum graminis immemor
 Sublimi fugies mollis anhelitu,
 Non hoc pollicitus tuæ.

30

Iracunda

17. *Calami spicula Cnossii.*] It is probable, from this Expression, that the Cretans, who were excellent Archers, instead of Arrows made use of a kind of hard, slender, pointed Reeds, which grew in the Sands of their Island. Thus Ovid; *Nec Gortiniaco calamus levis exit ab arcu.*

SAN.

28. *Tydides melior patre.*] The Grecian Princes, who are named in these Lines, represent Octavius and the Commanders of his

Army. Perhaps Tideus and Diomed were designed for Julius Cæsar and Octavius, who was his adopted Son. The Comparison indeed doth not want Flattery, but it is the Flattery of a Poet to the Master of the World.

SAN.

31. *Sublimi anhelitu.*] They, who were panting for Breath, are apt to raise their Heads, that they may breathe more freely.

SAN.

32. *Næ*

Though you escape the Noise of Fight,
Nor Ajax can o'ertake thy Flight,
Yet shalt Thou, infamous of Lust,
Soil those adulterous Hairs in Dust.

Look back and see, with furious Pace
The Ruin of the Trojan Race
Ulysses comes; and sage in Years
Fam'd Nestor, hoary Chief, appears:
Intrepid Teucer sweeps the Field,
And Sthenelus, in Battle skill'd;
Or skill'd to guide with steady Rein,
And pour his Chariot o'er the Plain.
Undaunted Merion shalt Thou feel,
While Diomed with furious Steel,
In Arms superiour to his Sire,
Burns after Thee with martial Fire.
As when a Stag at Distance spies
A prowling Wolf, aghast he flies
Of Pasture heedless: So shall you
High-panting fly when they pursue.
Not such the Promises you made,
Which Helen's easy Heart betray'd.

Achilles'

32. *Non hoc pollicitus tua.*
Finge tamen, si vis, ingens consurgere bellum,
Et mihi sunt vires, & mea tela nocent.
Nec plus Atreides animi Menelaus habebit,
Quàm Paris, aut armis antefereendus erit.

OVID. *Epist.*

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K

But grant the Trumpet should to Battle sound,
I too have Courage, and my Weapons wound.
A greater Soul not Menelaus warms,
Nor shines he more amid the Rage of Arms.

D.

33. *Iracunda*

Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei,
Post certas hyemes uret Achæius
Ignis Pergameas domos.

35

33. *Iracunda classis.*] Asinius Pollio was not only a Man of Letters, but possessed, in an eminent Degree, the Arts of Policy and War. When the Dictator was killed, he commanded the Legions in Gaul, and after the Battle of Pharfalia carried on the War against Sextus Pompeius. Antony took Pains to gain to his Party a Person of such Importance, who afterwards became one of his firmest Supports. He intrusted him intirely with his Interests at the Conference of Brun-

dusium in the Year 714, in which he displayed all his Talents for Negotiation. In the following Year he had the Honours of a Triumph for his Dalmatian Expedition, and afterwards continued in Italy, affecting a Kind of Neutrality between the contending Parties. As this Conduct gave Octavius great Uneasiness he made him several advantageous Offers, and desired that he would accompany him to Actium. Pollio fiercely returned this Answer; I have rendered some considerable Services

CARMEN XVI. *Ad TYNDARIDEM.*

O MATRE pulcrâ filia pulcrior,
Quem criminosis cumque voles modum
Pones iambis; sive flammâ,
Sive mari libet Adriano.
Non Liber æquè, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Dindymene, non acuta
Si geminant Corybantes æra

5

Tristes

This Ode in some ancient Manuscripts has this Inscription *Palinodia Gratidæ ad Tyndaridem amicam*. Horace had written, when he was young, some severe Verses on Gratidia, but being now in love with her Daughter, he gives them to her Repentment with a Submission, which has perhaps more Poetry than Sincerity.

2

It is formed in very loose, superficial Terms, with a Common-Place upon the Effects of Anger, which seems to be raised with an affected Pomp of Style. But whether his Repentance was false or real, we find in the next Ode that it was not unsuccessful. DAC. SAN. Verf. 2. *Criminosis.*] *Crimen* in the best Authors

Achilles' Fleet with short Delay

Vengeful protracts the fatal Day,

But when ten rolling Years expire,

Thy Troy shall blaze in Grecian Fire.

Services to Antony, and my Obligations to Him are well known. Let me not be engaged in your Quarrel; the Victory shall determine who must be my future Master. *Mea in Antonium majora merita sunt, illius in me beneficia notiora; itaque discrimini vestro me subtraham, Et ero præda victoris.* VELL. PATERCULUS. This Answer was very little satisfactory to Octavius, who was apprehensive, that Pollio designed, when the two Fleets were at Sea, to put himself at the Head of Antony's Party in Italy, and to raise a powerful Diversion in his

Favour. This indeed never happened, but Appearances were strong enough to form the Allegory, in which, under the Character of Achilles, Pollio for some Time delayed the Fate of Antony, by the Apprehensions, which he raised in Augustus.

SAN. 36. *Ignis Pergameus dumis.*] This Reading is found in some very ancient Manuscripts; the Measure of the Verse requires it; Mr. Cunningham and Sanadon have published it in their Editions.

ODE XVI. TO TYNDARIS.

O TYNDARIS, whose blooming Beauty warms
The kindling Soul beyond thy Mother's Charms,
Give to my bold Lampoons what Fate you please,
To wasting Flames condemn'd, or angry Seas.
Yet oh! remember, nor the God of Wine,
Nor Pythian Phœbus from his inmost Shrine,
Nor Dindymene, nor her Priests possess,
Can with their sounding Cymbals shake the Breast,
Like

Authors frequently signifies *Reproach* and *Slander*.

5. *Non Liber.*] There is a very sensible Confusion in the usual Reading of these Lines, by dividing Cybele from the Corybantes and twice mentioning her Priests. The Transposition of the Word Dindymene corrects the

Disorders in the Language and Sense of the Poet, which probably arose from a Mistake of the first Transcribers.

8. *Si geminant.*] Nor Bacchus, nor Apollo, nor Cybele, nor her Priests, although they doubly beat their sounding Cymbals, can shake the Soul, as does the Power of Anger. If we

Tristes ut iræ; quas neque Noricus
 Deterret ensis, nec mare naufragum, 10
 Nec sævus ignis, nec tremendo
 Jupiter ipse ruens tumultu.
 Fertur Prometheus addere principi
 Limo coactus particulam undique
 Defectam, & infani leonis 15
 Vim stomacho apposuisse nostro.
 Iræ Thyesten exitio gravi
 Stravere; & altis urbibus ultimæ
 Stetere causæ, cur perirent
 Funditus, imprimeretque muris 20
 Hostile aratrum exercitus insolens.
 Compesce mentem: me quoque pectoris
 Tentavit in dulci juvena
 Fervor, & in celeres iambos
 Misit furentem: nunc ego mitibus 25
 Mutare quæro tristia, dum mihi
 Fias recantatis amica
 Opprobriis, animûmque reddas.

CARMEN

read *Sic geminant*, with the common Editions,
 the Construction must sadly break the Sense.
Corybantes non sic geminant acuta æra, ut tristes
iræ geminant acuta æra. The Expression *ge-*
minare æra, is the same with *æra repercutere*,

or as Lucretius expresseth it, *æra aribus pul-*
sare, and Statius *gemina æra sonant*. The
 Glory of this Correction, in Mr. Sanadon's
 Language, is due to Rodeillius.

20. *Imprimeretque muris.*] It was a Custom
 among

Like furious Anger in its gloomy Vein,
Which neither temper'd Sword, nor raging Main,
Nor Fire wide-wasting, nor tumultuous Jove
Rushing in baleful Thunders from above
Can tame to Fear. Thus sings the Poet's Lay, —
Prometheus to inform his nobler Clay
Their various Passions chose from every Beast,
And fir'd with Lyon-Rage the human Breast.
From Anger dire the Tragic Horrors rose,
Which crush'd Thyestes with a Weight of Woes ;
From hence proud Cities date their utter Falls,
When insolent in Ruin o'er their Walls
The wrathful Soldier drags the hostile Plow,
That haughty Mark of total Overthrow.

Me too the Heat of Youth to Madness fir'd,
And with Iambic rapid Rage inspir'd :
But now repentant shall the Muse again
To softer Numbers tune her melting Strain,
So Thou recall thy Taunts, thy Wrath controul,
Resume thy Love, and give me back my Soul.

ODE

among the Romans to drive a Plow over the Walls of a City, which they destroyed, to signify that the Ground, upon which it stood, should be for ever employed in Agriculture.

Torr.

24. *Celeres iambus.*] The Poet calls this

Kind of Verse *swift*, or *rapid*, because the first Syllable of each Foot was short, by which the Cadence was quicker. From this Rapidity it seemed most natural to express the violent Spirit of Satire.

San.

CARMEN XVII. *Ad TYNDARIDEM.*

VELOX amœnum sæpe Lucretilem
 Mutat Lycæo Faunus, & igneam
 Defendit æstatem capellis
 Usque meis, pluviosque ventos.
 Impune tutum per nemus arbutos 5
 Quærunt latentes, & thyma devixæ
 Olentis uxores mariti;
 Nec virides metuunt colubras,
 Nec Martiales hæduleæ lupos;
 Utcumque dulci, Tyndari, fistulâ 10
 Valles, & Usticæ cubantis
 Levia personuere saxa.
 Dî me tuentur: Dîs pietas mea,
 Et musa cordi est. Hic tibi copia
 Manabit ad plenum benigno 15
 Ruris honorum opulenta cornu.
 Hic in reductâ valle, Caniculæ
 Vitabis æstus, & fide Teiâ
 Dices laborantes in uno
 Penelopen, vitreamque Circen. 20
 Hic

The Beauties of Language in this Ode are of no mean Character. *Ignem defendit æstatem capellis, pluviosque ventos. Olentis uxores mariti. Martiales lupos. Usticæ cubantis. Ruris honorum. Laborantes in uno. Mule dispari. Vitreamque Circen.* Some of these Expressions are too bold for our Language. The rest the Translator hath endeavoured to preserve.

Horace having by the last Ode made his Peace with Tyndaris, now invites her to his Country-Seat, and offers her a Retirement

and Security from the Brutality of Cyrus, who had treated her with an unmanly Rudeness and Cruelty.

CRUQ. 7. *Olentis uxores mariti.*] This is one of the Beauties peculiar to the Greek and Latin Tongues, which can never be preserved in a Translation. *The Wives of the fetid Husband* were an Expression, perhaps, hardly decent in English Poetry. Such is the Genius of Languages.

9. *Mar-*

ODE XVII. To TYNDARIS.

PAN from Arcadia's Heights descends
 To visit oft my rural Seat,
 And here my tender Goats defends
 From rainy Winds, and Summer's fiery Heat;

For when the Vales wide-spreading round,
 The sloping Hills, and polish'd Rocks
 With his harmonious Pipe resound,
 In fearless Safety graze my wandering Flocks;

In Safety through the woody Brake
 The latent Shrubs and Thyme explore,
 Nor longer dread the speckled Snake,
 And tremble at the martial Wolf no more.

Their Poet to the Gods is dear,
 They love my Piety and Muse,
 And all our rural Honours here
 Their flowery Wealth around Thee shall diffuse.

Here shall You tune Anacreon's Lyre
 Beneath a shady Mountain's Brow,
 To sing frail Circe's guilty Fire,
 And chaste Penelope's unbroken Vow.

Far

9. *Martiales lupos.*] Wolves were consecrated to Mars, and under his Protection, because they lived upon Spoil and Rapine.

Torr.

18. *Fide Teïd.*] As Tyndaris is distinguished

by her Love of Music and Poetry, this Ode must have been extremely suited to her Taste. There is not only a natural Elegance in it; the Images and Expressions are not only lively, and beautiful, but the Poet seems to point out the

Hic innocentis pocula Lesbii
 Duces sub umbrâ; nec Semeleius
 Cum Marte confundet Thyoneus
 Prælia; nec metues protervum
 Suspecta Cyrum, ne malè dispari
 Incontinentes injiciat manus,
 Et scindat hærentem coronam
 Crinibus, immeritamque vestem.

25

the Story of Ulysses, as a Subject proper to inspire her with the tenderest Sentiments. He seems to direct her in the Manner of composing a Song by an Opposition of Penelope's Chastity to the Frailty of Circe. Such is the Meaning of the Word *vitrea*, by which the

glassy Frailty of the Mistress is compared (if we may use the Expression) to the adamantine Constancy of the Wife. In another Place Horace writes, *Vitrea forma*, and Pub. Sirus *Vitrea fortuna*.

RODEIL. SAN.

Mr. Barnes, in his Edition of Anacreon, fancies

CARMEN XVIII. Ad VARUM.

NULLAM, Vare, sacrâ vite prius severis arborem
 Circa mite solum Tiburis, & mœnia Catili;
 Siccis omnia nam dura Deus proposuit; neque
 Mordaces aliter diffugiunt sollicitudines.
 Quis post vina gravem militiam, aut pauperiem crepat? 5
 Quis non te potius, Bacche pater, teque decens Venus?
 At

This Ode is an Imitation of one written by Alcæus upon the same Subject, and in the same Kind of Verse. The first Line is almost an exact Translation.

Μηδὲν ἄλλο φυτεύσης πρότερον δένδρεον
 ἀμπέλῳ.

It is remarkable, that the Poet begins with great Calmness to describe the fatal Consequences, which attend our Excesses in Wine. He then suddenly falls into a poetical Disorder, which seems almost natural to his Subject, and which breaks forth into stronger Ideas,

Far from the burning Dog-Star's Rage
 Here shall You quaff our harmless Wine;
 Nor here shall Mars intemperate wage
 Rude War with Him, who rules the jovial Vine.

Nor Cyrus' bold Suspensions fear;
 Not on thy Softness shall he lay
 His desperate Hand thy Clothes to tear,
 Or brutal snatch thy festal Crown away.

fancies that Tyndaris was famous for singing an Ode of that Poet upon this Subject, of which he laments the Loss.

Ulysses is thus described by Ovid:

*Non formosus erat, sed erat facundus Ulysses,
 Et tamen æquoreas torfit amore Deas.*

For Eloquence, not Beauty, was He fam'd,
 And yet with Love the sea-born Nymphs enam'd.

21. *Innocentis Lesbii.*] In Athenæus this Wine is called *ināpos*, *vinulum*, the little Wine, to which Bacchus gave *aridias* an Innocence and Immunity from Drunkenness. LAMB.

ODE XVIII. To VARUS.

ROUND Catilus' Walls, or in Tibur's rich Soil,
 To plant the glad Vine be my Varus' first Toil;
 For God hath propos'd to the Wretch, who's athirst,
 To drink, or with Heart-gnawing Cares to be curst.
 Of War, or of Want, who e'er prates o'er his Wine?
 For 'tis thine, Father Bacchus, bright Venus, 'tis thine,
 To

Ideas, figurative Expressions, and a Style broken and unconnected. Thus the Difference of the two Characters, which divide this Ode, is not the meanest of its Beauties; and the Transition from one to the other is natural and well conducted.

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DAC. SAN.

Verf. 3. *Proposuit.*] The God proposeth to us a Choice of the last Importance. *We must drink, or resolve to bear all the Anxieties of Life.* *Όταν Βάχχος ησίδη ινδου πειναι.* When Bacchus enters our Cares are asleep.

L

ANACREON.

11. *Avidi.*]

At ne quis modici transfiliat munera Liberi,
 Centaurea monet cum Lapithis rixa super mero
 Debellata : monet Sithoniis non levis Evius,
 Quum fas atque nefas, exiguo fine, libidinum 10
 Discernunt avidi. Non ego te, candide Bassareu,
 Invitum quatiā ; nec variis obsita frondibus
 Sub divum rapiam. Sæva tene cum Berecynthio
 Cornu tympana, quæ subsequitur cæcus amor sui,
 Et tollens vacuum plūs nimio gloria verticem, 15
 Arcanique fides prodiga, pellucidior vitro.

CARMEN

11. *Avidi.*] *Immoderate, insatiable.* The Thracians in their Debauches know not any other Bounds to their Desires than their Passions, which usually make little Difference between good and evil. *Quia sunt avidi, ideo fas atque nefas discernunt exiguo fine libidinum.*

SAN.

Non ego te, Bassareu, &c.] This poetical Sally is admirable; yet, sudden as it is, does not transport him out of his Subject. He promises to practise that Moderation, which he recommends to others, and intreats the God not to abandon him to the Vices, with which he afflicts them, who profane his Benefits by a sacrilegious Abuse of them.

SAN.

12. *Quatiam.*] This Word is metaphorically taken from a Custom of the Ancients, who in their festival Days removed the Statues of their Gods from the Place in which they usually stood, and carried them in Procession. This they called *commovere sacra*.

Variis obsita frondibus.] This Expression is likewise taken from a Custom, observed in the Feasts of Bacchus and Ceres. When they carried the Statues of those Deities in Procession, they carried Baskets also covered with Vine-Leaves and Ivy. The following Words *sub Divum rapere* do not mean to discover or open these Baskets, but to take them out of their Chappels, and carry them in Procession. This

will appear to be the Sense by explaining the Allegory. *They, who drink with Moderation, are like the Persons, who celebrate, without Trouble or Noise, some little Feast of Bacchus; on the contrary, They, who drink to Excess, may be compared to the Bacchanals, who celebrate the grand triennial Festival, and at the first Sound of the Timbrels and Cornets hurry away the sacred Baskets and Statues of the Gods out of their Temples, and as if they were inspired carry them to the Mountains, where they commit all Kinds of Extravagance.*

DAC.

13. *Sæva tene.*] Horace in a Kind of poetical Rapture fancies he beholds the God ready to give the Signal, whose Sound should inspire his Votaries with Madnefs.

Ubi audito stimulant Trieterica Baccho Orgia.

VIRG.

As the Timbrels and Cornets, which were sounded in the Festivals of Bacchus, were likewise used in the Feasts of Cybele, Horace calls them Berecynthian, from the Name of a Mountain in Phrygia, where that Goddess was worshipped.

SAN.

It may not perhaps be disagreeable to shew how two other great Poets, Lucretius and Catullus, have written upon the same Subject, and described these Feasts of Bacchus.

Tympana

To charm all his Cares; yet that no one may pass
 The Freedom and Mirth of a temperate Glass,
 Let us think on the Lapithæ's Quarrels so dire,
 And the Thracians, whom Wine can to Madness inspire:
 Insatiate of Liquor when glow their full Veins,
 No Distinction of Vice, or of Virtue remains.

Great God of the Vine, who dost Candour approve,
 I ne'er will thy Statues profanely remove;
 I ne'er will thy Rites so mysterious betray
 To the broad-glaring Eye of the Tale-telling Day.
 Oh stop the loud Cymbal, the Cornet's Alarms,
 Whose Sound, when the Bacchanal's Bosom it warms,
 Arouses Self-love by Blindness misled,
 And Vanity lifting aloft the light Head,
 And Honour of prodigal Spirit, that shows,
 Transparent as Glass, all the Secrets it knows.

ODE

*Tympana tenta sonant palmis, & cymbala circum
 Concava, raucifonoque minantur cornua cantu,
 Et Phrygio stimulat numero cava tibia mentes,
 Telaque præportant violenti signa furoris.*

LUCRET.

The Timbrels beaten by their Hands resound,
 And hollow Cymbals fill the Void around;
 The threatening Horn its hoarser Music winds,
 The Pipe with Phrygian Measure stings their
 Minds;
 And now the Rout with Violence engage,
 Protend their Weapons, and express their
 Rage.

D.

—*Lymphata mente furebant,
 Evæ bacchantes, Evæ capita infestentes.
 — Pars tella quatiebant cuspide Thyrsos.
 Pars obscura cavis celebrabant Orgia cistis,
 Orgia, quæ frustra cupiunt audire profani.
 Plangebant alii proceris tympana palmis,
 Aut tereti tenues tinnitus ære ciebant,*

*Multi raucifonis efflabant cornua bombis,
 Barbaroque horribili fridebat tibia cantu.*

CATUL.

The sprightly Train in frantick Mirth incline
 Their Heads inspir'd, and hail the Power
 divine.

The Rites begun, some shook the mystic Rod
 And Ivy Wreath, dread Ensign of the God.
 Some far, far distant from the Croud profane
 In dark Retreats renew'd their Orgic Strain.
 Others the Timbrels beat in Peals profound,
 Or gently breathe the shriller Trumpet-Sound,
 While Horns in hoarse resounding Blasts
 conspire,

And barbarous Pipes affright the jarring
 Quire.

D.

16. *Pellucidior vitro.*] In Allusion to the
 white transparent Robe with which the Sta-
 tues of this Goddess were clothed; thus in
 another Ode *albo velata panno.*

L 2

CARMEN XIX. De GLYCERA.

MATER fæva Cupidinum,
Thebanæque jubet me Semeles puer,
Et lasciva Licentia

Finitis animum reddere amoribus.

Urit me Glyceræ nitor

5

Splendentis Pario marmore purius:

Urit grata protervitas,

Et vultus nimium lubricus aspici.

In me tota ruens Venus

Cyprum deseruit; nec patitur Scythas,

10

Et versis animosum equis

Parthum dicere; nec quæ nihil attinent.

Hic vivum mihi cespitem, hic

Verbenas, pueri, ponite, thuraque

Bimi cum paterâ meri:

15

Maçtatâ veniet lenior hostiâ.

CARMEN

There is something very pretty in the Manner with which the Poet renews his Addresses to a forsaken Mistress, by telling Her that three Deities, Venus, Bacchus, and Licentia, had commanded him to love her again.

Verf. 1. *Mater fæva Cupidinum.*] *The cruel Mother of the Loves.* The Heathens were very little exact in the Genealogy and Fables of their Gods. Plato says there were two Goddesses called Venus, one Old, the other Young. Ovid calls Venus *geminorum mater Amorum*. Pausanias gives her three Sons, Love, Pleasure, and Desire; and in Lucian, she tells Paris that she has two fine Children, Pleasure and Love.

6. *Splendentis Pario.*] This Idea seems to have been taken from some ancient Statue, so bright, as that the Eye could not look upon it long and steadily. Pliny mentions a Hecate in the Temple of Diana at Ephesus, and says, the Priests advised the People to be cautious of looking at it too earnestly; so strong was

the Lustre of the Marble, *tanta marmoris radiatio est.* SPENCE POLYMETIS.

7. *Urit grata protervitas.*] Perhaps there are not Words in the English Tongue, which can give the full Beauty of this Expression. There is a Passage not unlike it in Petronius Arbiter; *Oculorum quoque mobilis petulantia.*

15. *Bimi meri.*] When the Poet determines to drink a sober, chearful Bottle with Thaliarchus, He calls for four-year-old Wine, that was mellowed with Age; but in a Sacrifice to Venus the Wine must be of newer and more heady Spirit, as more suitable to the Temper of the Goddess.

16. *Maçtatâ.*] In the first and purest Ages of the World, Fruits, Flowers, and Herbs were offered in Sacrifices to the Gods. The Romans preserved this innocent Piety only in Regard to Venus, whom they worshipped as the Goddess and Parent of Life, *Ginitrix*, and therefore thought it impious to offer her any living Victim. Other Nations

ONE

ODE XIX. On GLYCERA.

VENUS, who gave the Cupids Birth,
 And the resifless God of Wine,
 With the gay Power of wanton Mirth,
 Now bid my Heart its Peace resign;
 Again for Glycera I burn,
 And all my long-forgotten Flames return.

As Parian Marble pure and bright
 The shining Maid my Bosom warms;
 Her Face too dazzling for the Sight,
 Her sweet coquetting---how it charms!
 Whole Venus rushing through my Veins
 No longer in her favourite Cyprus reigns;

No longer suffers me to write
 Of Scythian fierce in martial Deed,
 Or Parthian urging in his Flight
 The Battle with reverted Steed;
 Such Themes she will no more approve,
 Nor aught that sounds impertinent to Love.

Here let the living Altar rise
 Adorn'd with every Herb and Flower;
 Here flame the Incense to the Skies,
 And purest Wine's Libation pour;
 Due Honours to the Goddess paid,
 Soft sinks to willing Love the yielding Maid.

ODE

ons sacrificed to her a Pidgeon, a Sow, and an Heifer.

Lenior.] The Commentators are much divided in their Conjectures, whether this Epithet should be applied to Venus or Glycera. In the Beginning of the Ode Horace seems to

complain of the wanton Cruelty *protervitas* of Glycera, and it is perhaps a Wish fitter for a Poet, that his Mistress should grow kind and gratify his Passion, than that the Goddess should coldly teach him to get the better of it.

CARMEN XX. *Ad MÆCENATEM.*

VILE potabis modicis Sabinum
 Cantharis, Græcâ quod ego ipse testâ
 Conditum levi; datus in theatro
 Quùm tibi plausus,
 Clare Mæcenas eques, ut paterni
 Fluminis ripæ, simul & jocosa
 Redderet laudes tibi Vaticani
 Montis imago.
 Cæcubam, & prælo domitam Caleno
 Tu bibes uvam: mea nec Falernæ
 Temperant vites, neque Formiani
 Pocula colles.

5

10

CARMEN

Whatever Pleasures Horace found in his Country-Seat, it was very ill situated for a Poet, who was by no means an Enemy to a Glas of good Wine. He therefore tells his illustrious Guest, who was used to the richest Wines of Greece and Italy, that he had none but of the Sabine Growth, and seems to make the frank Confession, that Mæcenas might either be contented with what he found, or rather that he should bring better from Rome.

SAN.

Verf. 1. *Modicis cantharis.*] The Poet doth not mean that Mæcenas shall drink out of small Cups, but rather that he shall drink but little *modice potabit* although his Cups be large. The Cantharus was properly the Cup of Bacchus, from whence we may believe it was not a small one; and Virgil calls that of Silenus *grævis*. We must explain the Words *modicis cantharis* by the *vile Sabinum*, to which the best Invitation was that of drinking it soberly. *Bibes cantharis sed modicis.*

SAN.

2. *Græcâ testâ.*] The Ancients put their Wine into earthen Vessels, and as they sent from Greece to Italy none but of the most exquisite Kinds, the Poet says, he had racked his Sabine Wine into a Grecian Cask, that he might correct the bad Qualities of it. SAN.

3. *Levi.*] When the Ancients filled their Casks, they closed them with Wax, Pitch, Gum, or Plaister, and although the Sabine Wine was by no means worthy of so much Care, yet as Mæcenas at that Time had received some remarkable Applause in the Theatre, the Poet preserved on his Vessels the Remembrance of a Day so glorious to his Patron. This little Circumstance hath in it something extremely delicate and artful. SAN.

5. *Clare eques.*] This Reading is authorised by an ancient Manuscript, and by one of the first Editions. The Expression is stronger than the usual *clare eques* and more suitable to the Pomp, with which the Poet mentions this Applause of the Roman People. BENT.

Paterni

ODE XX. To MÆCENAS.

A POET's Beverage, humbly cheap
 (Should great Mæcenas be my Guest)
 The Vintage of the Sabine Grape,
 But yet in sober Cups shall crown the Feast:

'Twas rack'd into a Grecian Cask,
 Its rougher Juice to melt away,
 I seal'd it too—a pleasing Task!
 With annual Joy to mark the glorious Day;

When in applausive Shouts thy Name
 Spread from the Theatre around,
 Floating on thy own Tiber's Stream,
 And Echo, playful Nymph, return'd the Sound.

From the Cæcubian Vintage prest
 For you shall flow the racy Wine;
 But ah! my meagre Cup's unblest
 With the rich Formian, or Falernian Vine.

ODE:

Paterni fluminis.] It seems as if Horace could not find a more glorious Epithet for the Tiber than this, which calls it, the River of Mæcenas his Ancestors. They came originally from Etruria, where the Tiber hath its Source.

SAN.

9. *Cæcubam.*] Martial has given us a Character of the Cæcubian Wine and a beautiful Description of the Vintage:

*Cæcuba Fundanis generosa coquantur Amyclis,
 Vitis & in media nata palude viret.*

Lib. 13. Epigram. 115.

Cæcubian Wine in fam'd Amyclæ flows,
 Amidst a Lake the blooming Vintage glows.

10. *Tu bibes uvam*] The Sense of these Lines, as far as the Poet hath expressed it, lies thus, *My Wine is very bad, however you shall drink the richest Juice of the Grapes, but remember I have it not.* Is not this indirectly to tell Mæcenas, if he intended to drink good Wine he must bring it with him? There is the same poetical Invitation to Torquatus in the Epistles.

SAN.

CARMEN XXII. *Ad* ARISTUM FUSCUM.

INTEGER vitæ, scelerisque purus
 Non eget Mauri jaculis, neque arcu,
 Nec venenatis gravidâ sagittis,
 Fusce, pharetrâ;
 Sive per Syrtes iter æstuosas, 5
 Sive facturus per inhospitalem
 Caucasum, vel quæ loca fabulosus
 Lambit Hydaspes:
 Namque me sylvâ lupus in Sabinâ,
 Dum meam canto Lalagen, & ultra 10
 Terminum curis vagor expeditis,
 Fugit inermem:
 Quale portentum neque militaris
 Daunia in latis alit æsculetis;
 Nec Jubæ tellus generat, leonum 15
 Arida nutrix.
 Pone me pigris ubi nulla campis
 Arbor æstivâ recreatur aurâ;
 Quod latus mundi nebulæ, malusque
 Jupiter urget: 20
 Pone

The Reader may find the Twenty-first Ode in the Carmen Seculare.

Although the Poet seems to have been in Love with Lalage, yet he had too much Friendship for Aristius to be his Rival. He therefore begins this Ode with a Profession of his Innocence, and Integrity of Manners, to convince Aristius that he ought not to be jealous even while He is praising his Mistress.

4

DAC.

Verf. 1. *Integer vitæ.*] The first Cause, to which the Poet attributes his Preservation, is the Innocence and Integrity of his Life; and he is of too careless and unaffected a Character to be suspected of Insincerity, whatever were his Epicurean Principles. With the worst speculative Opinions a Man may be morally honest and virtuous.

3. *Vene-*

ODE XXII. To ARISTIUS FUSCUS.

THE Man, who knows not guilty Fear,
Nor wants the Bow, nor pointed Spear,
Nor needs, while innocent of Heart,
The Quiver teeming with the poison'd Dart,

Whether through Lybia's burning Sands
His Journey leads, or Scythia's Lands
Inhospitable Waste of Snows,
Or where the fabulous Hydaspes flows:

For musing on my lovely Maid
While careless in the Woods I stray'd,
A Wolf---how dreadful---cross'd my Way,
Yet fled---he fled from his defenceless Prey:

No Beast of such portentous Size
In warlike Daunia's Forests lies,
Nor such the tawny Lion reigns
Fierce on his native Africk's thirsty Plains.

Place me, where never Summer Breeze
Unbinds the Glebe, or warms the Trees;
Where ever lowering Clouds appear,
And angry Jove deforms th' inclement Year:

Place

3. *Venenatis sagittis.*] The Africans were obliged to poison their Arrows, to defend them from the wild Beasts, with which their Country was infested. This Poison was a
Vol. L

Mixture of Viper's and human Blood, and Pliny tells us it was incurable. DAC.

11. *Curis expeditis.*] Lambinus says he has taken this Reading upon the Faith and Authority
M rity

Pone sub curru nimum propinqui
Solis, in terrâ domibus negatâ;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

rity of all the ancient Copies, except the
Faernian. Torrentius, Cuninghame, and Sa-
nadon have received it as a more poetical and

elegant Expression than the usual *curis expedi-*
tus. O Quid solutis est beatius curis. CATULL.

23. Dulce

CARMEN XXIII. *Ad CHLOEN.*

VITAS hinnuleo me similis, Chloë
Quærenti pavidam montibus aviis
Matrem, non finè vano
Aurarum & fylvæ metu:
Nam, seu mobilibus vepri inhorruit
Ad ventum foliis, seu virides rubum
Dimovere lacertæ,
Et corde, & genibus tremit:
Atqui non ego te, tigris ut aspera,
Gætulûsve leo, frangere persequor.
Tandem desine matrem
Tempeſtiva ſequi viro.

5

10

CARMEN

Translated by Dr. DUNKIN.

Verſ. 5. *Vepri inhorruit.*] The Trembling
of the Leaves is prettily expreſſed by the Word
Horror, inhorruit; an Expreſſion however
too bold for a Tranſlation.

We have a very pretty Imitation of theſe
Lines in Spencer:

Like as a Hind— — —
Yet flies away of her own Feet appear'd;
And every Leaf, that ſhaketh with the leaſt
Murmur of Wind, her Terror hath increaſt.

II. *Matrem ſequi.*] In Greece and Italy
the young Women lived in the Houſe with
their Mothers, nor appeared abroad until they
were married.

DAC.

Place me beneath the burning Ray
 Where rolls the rapid Car of Day;
 Love and the Nymph shall charm my Toils,
 The Nymph, who sweetly speaks and sweetly smiles.

23. *Dulce ridentem, dulce loquentem.*] These Words are a Translation of two very beautiful Lines in an Ode of Sappho, which is rendered into English by Mr. Phillips with all the Spirit of the Original.

ODE XXIII. To CHLOE.

CHLOE flies me like a Fawn,
 Which through some sequester'd Lawn
 Panting seeks the Mother-Deer,
 Not without a panic Fear
 Of the gentle-breathing Breeze,
 And the Motion of the Trees.
 If the curling Leaves but shake,
 If a Lizard stir the Brake,
 Frighted it begins to freeze
 Trembling both at Heart and Knees.
 But not like a Tyger dire,
 Nor a Lion fraught with Ire,
 I pursue my lovely Game
 To destroy thy tender Frame.
 Haste thee, leave thy Mother's Arms,
 Ripe for Love are all thy Charms.

CARMEN XXIV. *Ad VIRGILIUM.*

QUIS desiderio sit pudor, aut modus
 Tam cari capitis? Præcipe lugubres
 Cantus, Melpomene, cui liquidam pater
 Vocem cum citharâ dedit.

Ergo Quinctilius perpetuus sopor
 Urget! cui Pudor & Justitiæ soror
 Incorrupta Fides, nudâque Veritas,

Quando ullum inveniet parem?
 Multis ille quidem flebilis occidit:

Nulli flebilior quàm tibi, Virgili.
 Sed frustra pius, heu! non ita creditum,

Poscis Quinctilius Deos.

Quid? si Threicio blandius Orpheo
 Auditam moderere arboribus fidem;

Non vanæ redeat sanguis imagini,

Quam virgâ semel horridâ,

5

10

15

Non

There is something very artful, and yet very natural, in the Opening of this Ode. The Design of the Poet is to comfort Virgil for the Death of their common Friend; but instead of directly opposing his Grief he encourages him to indulge it even to Excess. He sets the Virtues of Quinctilius in their strongest Light, and joins with Virgil in his Sorrows for the Loss of a Person so extraordinary. A direct Opposition of Reason and Comfort is an Insult to the afflicted. We must seem to feel their Sorrow, and make it our own, before we pretend to find a Remedy for it.

Verf. 5. *Ergo Quinctilius.*] Quinctilius, to whom this amiable Character is given, is

4

mentioned in the Art of Poetry with all the Honour that can be given to a Critic of Sincerity and Candour; and as Virgil was in a particular manner anxious for his poetical Reputation, he must have been sensibly afflicted by the Loss of so valuable and useful a Friend. This Concern, this Tenderness, the Poet hath expressed by the Word *Pius*, and surely our Piety may very justly be applied to a sincere and tender Friendship, than which this World hath not a greater Blessing. *Amicum perdere est damnorum maximum.*

DAC. SAN.

15. *Non vanæ.*] The Theology of the Ancients taught, that when a Man was dead, his Soul or the spiritual Part of him went to Heaven.

ODE XXIV. To VIRGIL.

WHY should we stop the tender Tear?
Why blush to weep for one so dear?

Thou Muse of melting Voice and Lyre,
Do thou the mournful Song inspire.

Quinctilius—sunk to endless Rest,

With Death's eternal Sleep oppress'd!

Oh! when shall Faith of Soul sincere,

Of Justice pure the Sister fair,

And Modesty, unspotted Maid,

And Truth in artless Guise array'd,

Among the Race of human Kind

An Equal to Quinctilius find?

How did the good, the virtuous mourn,

And pour their Sorrows o'er his Urn?

But, Virgil, thine the loudest Strain,

Yet all thy pious Grief is vain.

In vain do you the Gods implore

Thy lov'd Quinctilius to restore,

Whom on far other Terms They gave;

By Nature fated to the Grave.

What though you can the Lyre command,

And sweep its Tones with softer Hand

Than Orpheus, whose harmonious Song,

Once drew the listening Trees along,

Yet ne'er returns the vital Heat

The shadowy Form to animate;

For

Heaven; that his Body continued in the Hell. This Image was a corporeal Part of Earth; and his Image, or Shadow went to the Soul, a Kind of subtle Body, with which it.

Non lenis precibus fata recludere,
 Nigro compulerit Mercurius gregi.
 Dūrum: sed levius fit patientiā,
 Quidquid corrigere est nefas.

20

it was clothed. *Species corporea quæ non potest
 tangi, sicut ventus.* Virgil hath expressed it,
*Tenuem sine corpore vitam cavā sub imagine
 formæ.*

19. *Levius fit.*] Publius Sirus calls Patience
 the Asylum of Affliction. *Miseriarum portus
 est patientia.*

SAN.

CARMEN XXV. Ad LYDIAM.

PARCIUS junctas quatiunt fenestras
 Ictibus crebris juvenes protervi;
 Nec tibi somnos adimunt, amātque
 Janua limen,
 Quæ prius multum faciles movebat
 Cardines. Audis minus, & minus jam,
 ME TUO longas pereunte noctes,
 Lydia, dormis?

Quum

Translated by Dr. DUNKIN.

Verf. 1. *Parcius junctas.*] In Italy, as in
 Greece, the young People, who went to see
 their Mistresses at Night, carried with them
 Torches to burn their Doors, or Bars to
 break them open, and in this Sense the Poet
 hath used the Word *Quatiunt*, which was a
 Term for battering a Town. In the 26th
 Ode of the third Book he consecrates to Ve-
 nus this Kind of midnight Arms:

*Nunc arma, defunctumque bello
 Barbison hic paries habebit,*

*Lævum marina qui Veneris latus
 Custodit. Hic, hic ponite lucida
 Fumalia, & vestes, & arcus
 Oppositis foribus minaces.*

But now crown'd with Conquest I hang up
 my Arms,
 And Harp, that campaign'd it in midnight
 Alarms;
 Here fix on this Wall, here my Ensigns of
 Wars,
 By the Statue of Venus, my Torches and
 Bars,

And

For when the Ghost-compelling God
Forms his black Troops with horrid Rod,
He will not, lenient to the Breath
Of Prayer, unbar the Gates of Death.
'Tis hard: but Patience must endure,
And sooth the Woes it cannot cure.

ODE XXV. To LYDIA.

THE wanton Herd of Rakes profess
Thy Windows rarely now molest
With midnight Raps, or break thy Rest
With Riot.

The Door, that kindly once could move
The plyant Hinge, begins to love
Its Threshold, and no more shall prove
Unquiet.

Now less and less assail thine Ear
These Complaints, "Ah sleepest thou my Dear,
"While I whole Nights thy True-love here
"Am dying?"
You

And Arrows, that threaten'd, by Cupid their
Liege,

War, War on all Doors, that would hold
out a Siege.

7. ME TUO.] The Songs in these Se-
renades were by the Greeks called *παρὰ τὰς
θύρας*, because they were sung before Doors
that were shut.

10. *Levis.*] Loosely and lightly dressed.

11. *Thracis bacchante magis.*] *Vebementius
furente, flante.* Between an old and new
Moon the Wind is usually most tempestuous.
*Interluniorum dies tempestatibus plenos, & novi-
gentibus quàm maxime metuentes, non solum pe-
ritiæ ratio, sed etiam vulgi usus intelligit.*

DAC. BENT.

19. *Aridas*

Invicem mœchos anus arrogantes

Flebis, in solo levis angiportu,

10

Thracio bacchante magis sub inter-
lunia vento;

Quum tibi flagrans amor, & libido,

Quæ solet matres furiare equorum,

Sæviet circa jecur ulcerosum,

15

Non finè questu,

Læta quòd pubes hederâ virenti

Gaudeat, pullâ magis atque myrto;

Aridas frondes hyemis sodali

Dedicet Hebro.

20

19. *Aridas frondes hyemis sodali dedicit.*] *gaudent* with Trees which are always green, such as are Myrtle and Ivy; but despise dry and withered Leaves. Myrtle is of two Colours, white and black. This last Kind is equally

CARMEN XXVI. *Ad MUSAM.*

MUSIS amicus, tristitiam & metus

Tradam protervis in mare Creticum

Portare ventis; quis sub Arcto

Rex gelidæ metuatur oræ,

Quid

Verf. 1. *Musis amicus.*] When Poets talk with so much Rapture of their Conversation with the Muses, none but a Poet can understand them. But we may believe (at least if

we were allowed to judge from the poetical Manner of living) that Poetry can efface the Remembrance of past Misfortunes; soften the

You in your Turn shall weep the Taunts
 Of young and insolent Gallants,
 In some dark Alley's Midnight Haunts
 Late-plying:
 While raging Tempests chill the Skies,
 And burning Lust (such Lust as tries
 The madding Dams of Horses) fries
 Thy Liver,
 Our Youth, regardless of thy Frown,
 Their Heads with fresher Wreaths shall crown,
 And fling thy wither'd Garlands down
 The River.

equally an Emblem of Youth, as it is black when in its greatest Vigour and preserveth its Colour through the Winter. BENT.

20. *Dedicet Hebr.*] Heber is a River of Thrace, which the Ancients considered as the

Habitation of Winter. From thence the Crowns, which were worn in Honour of a Mistress, who is now in the Winter of her Age, are here dedicated to the Companion of that cold and chearless Season. TORR.

ODE XXVI. TO HIS MUSE.

WHILE in the Muse's Friendship blest,
 Nor Fears nor Grief disturb my Breast;
 Bear them, ye vagrant Winds, away,
 And drown them in the Cretan Sea.
 Careless am I, or who shall reign
 The Tyrant of the frozen Plain,

Or

the Anguish of present Evils, and disperse all as Horace expresseth it, give them to the Apprehensions and Terrours of Futurity; or, Winds and Waves.

VOL. I.

N

5. Quid

Quid Tirridaten terreat, unice 5
 Securus. O quæ fontibus integris
 Gaudes, apricos nocte flores,
 Nocte meo Lamia, coronam,
 Pimplei dulcis: nil finè te mei
 Possunt honores. Hunc fidibus novis, 10
 Hunc Lesbio sacrare plectro
 Téque, tuasque decet sorores.

CARMEN

5. *Quid Tirridaten.*] In the Year 719 the Parthians expelled Phraates for his Cruelty, and set Tiridates upon the Throne. In 724 Phraates was restored by the Scythians; and Tiridates, being obliged to fly, carried with him the Son of Phraates to Octavius, who was then in Syria. That Prince, delighted with having the Son of the greatest Enemy of the Republic in his Power, carried him to Rome, and permitted Tiridates to remain in Syria; who being impatient to recover his Throne solicited Augustus for Succours. In 731 Phraates sent an Embassy to Rome with an Offer of restoring the Roman Eagles, which were taken in the Defeat of Crassus, to Augustus, if He would send his Son and Tiridates to him. Augustus made the Report to the Senate, who remitted to Him the Decision of the Affair. He granted the Ambassadors the first Part of their Demand, but kept Tiridates at Rome, and promised to en-

tain him in a Manner suitable to his Dignity.

This Ode was written when the Affair was depending, and we may judge how Tiridates must have been alarmed, while he was afraid of being sent to Phraates, from whom he could expect nothing but Tortures and Death.

SAN.

6. *O quæ fontibus integris.*] There seems to be something here imperfect in the Sentiment. *Fountains and Crowns of Flowers* are very distant Images, and the Poet with more Justice, both in regard to the Sense and Expression, might have said, *O ye Muses, who delight in Meadows, whose Flowers were never yet gathered, weave a Crown for my Lamia's Head.* Lucretius hath used these Images with more Exactness:

—*Juvat integros accedere fontes*

Atque baurire, juvatque novos decerpere flores.

DAC. SAN.

—My

Or with what anxious Fear oppress'd
 Heavens Tiridates' panting Breast.
 Sweet Muse, who lov'st the Virgin Spring,
 Hither thy sunny Flowrets bring,
 And let thy richest Chaplet shed
 Its Fragrance round my Lamia's Head,
 For nought avails the Poet's Praise,
 Unless the Muse inspire his Lays.
 Now string the tuneful Lyre again,
 Let all thy Sisters raise the Strain,
 And consecrate to deathless Fame
 My lov'd, my Lamia's honour'd Name.

ODE

—My Muse, transported while she sings,
 Delights to quaff the yet untasted Springs,
 And pluck the virgin Flowers. D.

8. *Lamia.*] Ælius Lamia was a Roman Knight, whose Character is thus drawn by Cicero: *Vir summo splendore, summa gratia; nullo prorsus plus homine delectior.* DAC.

Coronam.] The Poets frequently call their Works *Crowns*, which they put on the Heads of them whom they praise; and in the next Line Horace calls them *Honores*. This last is an Expression of Pindar. MURETIUS.

10. *Fidibus novis.*] When the Poets intended to sing any Thing extraordinary they used to change the Strings of their Lyres. DAC.

Ἡμεῖς μὲν νῦν πρῶτον
 Καὶ τὴν λύρην ἀλλάξαν
 Κἀγὼ μὲν ἴδον ἄθλῳ
 Ἡρακλέως.

ANAC.

Then the lovesome Lyre I strung,
 And Herculean Labours sung.

However, this *Changing the Strings of the Lyre* seems rather a poetical, metaphorical Expression for the Change of the Subject.

Pollis & ipse facit nova carmina.

CARMEN XXVII. *Ad SODALES.*

NATIS in usum lætitiæ scyphis *bowls.*
 Pugnare, Thracum est. Tollite barbarum
 Morem, verecundumque Bacchum
 Sanguineis prohibete rixis.
 Vino & lucernis Medus acinaces *scyphos.* 5
 Immane quantum discrepat! Impium
 Lenite clamorem, sodales,
 Et cubito remanete pressio.
 Vultis feveri me quoque sumere
 Partem Falerni? Dicat Opuntia 10
 Frater Megillæ, quo beatus
 Vulnere, quâ pereat sagittâ.
 Cessat voluntas? non aliâ bibam
 Mercede. Quæ te cunque domat Venus,
 Non erubescendis adurit 15
 Ignibus, ingenuoque semper
 Amore

Horace was at an Entertainment where a Dispute began to enflame some of the Company already heated with Wine. Instead of endeavouring to restore Peace by grave Advice and sober Reasoning, he makes them a gay Proposal of drowning all Quarrels in a Bumper. It was cheerfully received, and probably the Success of it made the Poet think it worthy of being the Subject of an Ode.

SAN.

[Vers. 3. *Verecundumque*.] The Commentators are greatly divided about the Reading and Sense of this Epithet, because Bacchus in another Ode is called *inverecundus*. But we may say, that this God seemed to have two different Characters, and to be either an

Encourager or an Enemy to Excess, according to the different Temper of his Worshipers. In the eighteenth Ode he is called *modicus* temperate, and a Lover of Candour; and as in that Ode he is offended by the Intemperance of his Votaries; as all the Vices of Wine seem to be the Effects of his Anger, so He is represented here with the same Character of Modesty and Temperance, and it is impious to affront him with Noise and Quarrels. In the eleventh Epode he is called *inverecundus*, because he there encourages the Poet to tell a Secret, which his Modesty would have concealed. Mr. Cuninghame and Mr. Sanadon read *verecundi*, but surely the Text seems to have been very causelessly altered.

9. *Severi*

ODE XXVII. TO HIS COMPANIONS.

WITH Glasses, made for gay Delight,
 'Tis Thracian, savage Rage to fight.
 With such intemperate, bloody Fray
 Fright not the modest God away.
 Monstrous! to see the Dagger shine
 Amid the chearful Joys of Wine.
 Here bid this impious Clamour cease,
 And press the social Couch in Peace.
 Say, shall I drink this heady Wine
 Prest from the rough Falernian Vine?
 Instant, let yonder Youth impart
 The tender Story of his Heart,
 By what dear Wound he blissful dies,
 And whence the gentle Arrow flies.
 What! does the bashful Boy deny?
 Then if I drink it let me die.
 Who e'er she be, a generous Flame
 Can never know the Blush of Shame.
 Thy Breast no slavish Venus fires,
 But fair, ingenuous Love inspires.

Then

9. *Severi Falerni.*] Athenæus tells us there were two Kinds of Falernian Wine; one, strong and heady; the other, smooth and sweet. The Poet therefore offers to drink a Cup of the stronger Kind, though he knew the Strength of it, to shew at what Expence he would recover the Good-humour of the Company.

11. *Megilla, quo beatus.*] The Ancients

used to cast Lots to determine the Order, in which the Guests should give their Toasts. But Horace, that he may divert the Company, calls to Megilla's Brother with an Air of Pleasantry, and bids him name his Mistress without the usual Forms.

BONT.

17. *Ingenuusque amore peccat.*] You never are in love but with a Woman of Family. They, who had an Intrigue with a Slave, were branded

Amore peccas. Quidquid habes, age,

Depone tutis auribus—Ah miser,

Quantâ laboras in Charybdi!

Digne puer meliore flammâ.

Quæ saga, quis te solvere Theſſalis

Magus venenis, quis poterit Deus?

Vix illigatum te triformi

Pegasus expediat Chimæra.

20

branded with the Name of *Ancillarioli*, as Men of fordid and infamous Passions. Such Passions as the Poet here calls *erubescendi ignes*.

LAMB. BENT.

22. *Theſſalis venenis*.] *Venenum* does not always signify *Poison*, and it is here used for the Juice of magical Herbs, proper to correct the Malignity of *Poison*. It is a figurative Man-

ner

CARMEN XXVIII.

NAUTA. ARCHYTÆ UMBRA.

NAUTA.

TE maris & terræ, numeróque carentis arenæ

Mensorem cohibent, Archyta,

Pulveris exigui prope litus parva Matinum

Munera; nec quidquam tibi prodest

Aërias tentasse domos, animóque rotundum

Percurrisse polum, morituro.

5

ARCHYTÆ

It might, perhaps, be an Amusement to read the various Conjectures of the Commentators on the Occasion of this Ode. Each of them advancing his own Opinion, and exposing that of others, in the true Spirit of guessing, while all are equally doubtful and uncertain. What appears in the Ode itself is, that the Poet in a Dialogue between a Mariner and Archytas (a great Philosopher, Astro-

nomer, and Geometrician of Tarentum) ridicules the Doctrine of Pythagoras in the Transmigration of Souls, and recommends the Care of burying the Dead.

Vers. 2. *Mensorem*.] There is a fine Ridicule in saying Archytas could number the Sands of the Sea, because the Pythagoreans asserted, that all Things consisted of Numbers.

TORR.
They

Then safely whisper in my Ear,
 For all such Trusts are sacred here,
 Ah! worthy of a better Flame!
 Unhappy Youth! is She the Dame?
 Ah luckless Youth! how art Thou lost,
 In what a Sea of Troubles tost!
 What Drugs, what Witchcraft, or what Charms,
 What God can free thee from her Arms?
 Scarce Pegasus can disengage
 Thy Heart from this Chimæra's Rage.

ner of Expression to insinuate to Megilla's Virtue to resist the fatal Passion in which he
 Brother, that he had need of extraordinary was engaged. SAN.

ODE XXVIII.

A MARINER AND THE GHOST OF ARCHYTAS.

MARINER.

ARCHYTAS, what avails thy nice Survey
 Of Ocean's countless Sands, of Earth and Sea?
 In vain thy mighty Spirit once could soar
 To Orbs celestial and their Course explore:
 If here, upon the tempest-beaten Strand,
 You lie confin'd, 'till some more liberal Hand
 Shall strow the pious Dust in funeral Rite,
 And wing Thee to the boundless Realms of Light.

GHOST.

They called the Number Ten sacred, be-
 cause it included all other Numbers.

3. *Pulveris exigui munera.*] The Ancients
 believed that the Souls, whose Bodies were

left unburied, were not permitted to pass over
 the River Styx, but wandered an hundred
 Years on its Banks. In allusion to this Opi-
 nion, Horace says, *Parva munera pulveris
 exigui*

ARCHYTÆ UMBRA.

Occidit & Pelopis genitor, conviva Deorum,
Tithonúsque remotus in auras,
Et Jovis arcanis Minos admissus.

NAUTA.

Habéntque

Tartara Panthoïden, iterum Orco
Demissum; quamvis clypeo Trojana refixo
Tempora testatus, nihil ultra
Nervos, atque cutem mórti concesserat atræ;

10

ARCHYTÆ UMBRA.

Judice te, non fordidus auctor
Naturæ, verique. Sed omnes una manet nox,
Et calcanda semel via lethi.
Dant alios Furiaë torvo spectacula Marti,
Exitio est avidum mare nautis.

15

Mista

exigui cobibent te, retinent tuam umbram ab Elysiis campis. A little Present of Dust detains You; that is, You are detained from the Elysian Fields for Want of a little Present of Dust. We must understand *Munera tibi deficientia, tibi negata, quibus indiges.* However singular this Manner of Expression may appear, yet there are Examples of it in all Languages.

DAC.

8. *Tithonusque remotus in auras.* Archytas says, that all Mankind must follow the common Lot of their Mortality; that Tantalus and Minos are dead, although one had entertained the Gods at his Table, and the other had been Confident of Jupiter. As he mentions Tithonus between Them, and says, that He is dead, (for *occidit* is equally applied to each of them,) the Justness of Thought requires, that some Prerogative, some Title

which might naturally defend him from the Power of Death, should be given to Him, as well as to the Others. If then we understand *remotus in auras*, that Tithonus had been carried by Aurora into Heaven, according to the Fable, it will form such a Character of Him, as that we might expect He should have been preserved from Death, by the Favour of the Goddesses.

BENT.

9. *Habéntque.* By dividing the Dialogue to the proper Speakers, we have a new Stroke of Pleasantry in the Character of the Mariner. He begins insulting Archytas with his unbounded Knowledge, since all that Knowledge was to end in Death. The Philosopher comforts himself with a Reflection, that not only Mortals were subject to the Power of Fate, but even Heroes and Demigods, Tantalus, Tithonus, Minos. The Mariner with much Vivacity

GHOST.

Even He, who did with Gods the Banquet share,
Tithonus, rais'd to breathe celestial Air,
And Minos, Jove's own Counsellor of State,
All These have yielded to the Power of Fate.

MARINER.

Even your own Sage, whose monumental Shield,
Borne through the Terrours of the Trojan Field,
Prov'd that alone the mouldering Body dies,
And Souls immortal from our Ashes rise,
Even he a second Time resign'd his Breath
Sent headlong to the gloomy Realms of Death.

GHOST.

Not meanly skill'd, even by your own Applause,
In moral Truth and Nature's secret Laws.

One endless Night for whole Mankind remains,
And once we all must tread the shadowy Plains.
In horrid Pomp of War the Soldier dies ;
The Sailor in the greedy Ocean lies ;

Thus

Vivacity interrupts him, *Even your own Pythagoras is dead, iterum orco demissum.* Sensible of this cruel Pleasantry, and jealous even in Death of his great Master's Honour, Archytas gravely replies, It is true, Pythagoras was deceived in his Doctrine of Transmigration, yet even you must acknowledge him a great moral and natural Philosopher.

10. *Iterum Orco demissum.* Euphorbus was killed by Menelaus, and Pythagoras by his Fellow-Citizens, so that Archytas ought now to be perfectly undeceived in his Opinion, that our Bodies alone are subject to Death.

11. *Clypeo reflexo.* *Figere* and *refigere* are Terms borrowed from the Roman Law. When a Law was publicly set up, and pro-

posed to the People, They made Use of the Word *figere*; when it was taken down, They used the Terms *refigere legem*. DAC.

14. *Judicio te.* As the Doctrine of Pythagoras was the reigning Philosophy of Greece, (which is the Scene of this Ode) Archytas appeals to the Judgement of this Voyager, and supposes, that He could not be ignorant how great an Author Pythagoras was both in natural and moral Philosophy. Horace gives to Morality the Name of *True*, because They, who study the Nature of moral Actions, and the Distinctions between Vice and Virtue, have no other Aim than Truth. LE FEVRE.

18. *Avidum mare.* The common Editions, that read *avidis* make Archytas, against all Rules

Mista senum, ac juvenum densantur funera: nullum
 Sæva caput Proserpina fugit. 20
 Me quoque devexi rapidus comes Orionis
 Illyricis Notus obruit undis.
 At tu, nauta, vagæ ne parce malignus arenæ
 Ossibus, & capiti inhumato
 Particulam dare. Sic, quodcumque minabitur Eurus 25
 Fluctibus Hesperii, Venusinæ
 Plectantur sylvæ, te sospite; multaque merces,
 Unde potest, tibi defluat æquo
 Ab Jove, Neptunòque sacri custode Tarenti.
 Negligis immeritis nocituram 30
 Postmodo te natis fraudem committere forsan.
 Debita jura, vicésque superbæ
 Te maneant ipsum: precibus non linquar inultis,
 Téque piacula nulla resolvent.
 Quanquam festinas, non est mora longa, licebit 35
 Injecto ter pulvere curras.

CARMEN

Rules of Decency, causelessly affront this Mariner, even while he is asking a Favour of him. Besides, *avidum* appears in all the Manuscripts of Torrentius and Doctor Bentley, and in some very ancient Editions. It is the Reading of the Scholiast, and a common, poetical Epithet for the Sea.

20. *Proserpina fugit.*] In Allusion to a Superstition of the Ancients, who believed that no Person could die, until Proserpine, or Atropos had cut off a Lock of their Hair. This Ceremony was considered as a Kind of First-fruits consecrated to Pluto.

TORR.

3

21. *Devexi.*] Which declines to its setting. The rising and setting of this Constellation are usually attended with Storms. Virgil calls it *aquosum* and *nimbosum*. TORR.

24. *Ossibus & capiti.*] It does not appear, that any Earth had been already thrown on the Body of Archytas; therefore Scaliger has without Reason criticised this Passage, as some of the Commentators have without Necessity endeavoured to justify the Poet, upon a false Supposition. SAN.

27. *Plectantur sylvæ.*] The Ancients believed, that the Guilt and Impiety of Mankind

kind

Thus Age and Youth promiscuous crowd the Tomb;
No mortal Head can shun th' impending Doom.

When sets Orion's Star, the Winds, that sweep
The raging Waves, o'erwhelm'd me in the Deep:
Nor Thou, my Friend, refuse with impious Hand
A little Portion of this wandering Sand
To these my poor Remains; so may the Storm
Rage o'er the Woods, nor Ocean's Face deform:
May gracious Jove with Wealth thy Toils repay,
And Neptune guard Thee through the watry Way.

Thy guiltless Race this bold Neglect shall mourn,
And Thou shalt feel the just Returns of Scorn.
My Curses shall pursue the guilty Deed,
And all, in vain, thy richest Victims bleed.
Whate'er thy Haste, oh! let my Prayer prevail,
Thrice strow the Sand, then hoist the flying Sail.

ODE

kind certainly brought down the Vengeance of the Gods, in Storms and Tempests; but that their Course might be altered, and directed, where they should be least mischievous.

30. *Negligis.*] You do not fear to commit. You are careless in committing. The Manner of Expression is remarkable. DAC.

34. *Tique piacula.*] *Piaculum* signifies both the Crime, and the Sacrifice by which it was expiated. The Ancients were persuaded that nothing could turn away the Effects of an Imprecation made by a Person unjustly treated. *Defigi diris detestationibus nemo non metuit.* PLIN. SAN.

36. *Injeto ter pulvere.*] It was sufficient

for all the Rites of Sepulture, that Dust should be thrice thrown upon an unburied Body. This Kind of Burial is by Quintilian called *collatitia sepultura*. It was an Act of Religion so indispensable, that no Person could be excused, and even the Pontifices, who were forbidden to approach or look upon a dead Body, yet were obliged to perform this Duty. *Quum Pontificibus nefas esset cadaver videre, tamen magis nefas visum fuerit, si insepultum relinquerent.* Ser. on the sixth Book of the *Æneid*. Thus among the Jews the High-Priest was forbidden to approach the Corps even of his Father or Mother, and yet he was obliged to inter any dead Body, which he found in the Road. TORR. DAC.

CARMEN XXIX. *Ad ICCIUM.*

ICCI, beatis nunc Arabum invides
Gazis, & acrem militiam paras

Non antè devictis Sabææ

Regibus, horribilique Medo

Nectis catenas? Quæ tibi virginum,

5

Sponso necato, barbara serviet?

Puer quis ex aulâ capillis

Ad cyathum statuetur unctis,

Doctus sagittas tendere Sericas

Arcu paterno? quis neget arduis

10

Pronos relabi posse rivos

Montibus, ac Tiberim reverti;

Quum tu coëmtos undique nobiles

Libros Panætî, Socraticam & domum

Mutare loricis Iberis,

15

Pollicitus meliora, tendis?

CARMEN

In the Year 729 Augustus sent an Army against the Arabians. The Expedition was unsuccessful by an unusual Sickness among the Soldiers. Horace, with a good deal of Pleasantry, ridicules Iccius for leaving the quiet and easy Study of Philosophy to pursue the Dangers and Fatigues of War, while he supposes him to meditate some mighty Proofs of his Courage, and to subdue all Arabia in his first Campaign.

SAN.

Verf. 1. *Beatis Aral um gazis*] Strabo, who accompanied Ælius Gallus in this Expedition, says, he was sent by Augustus against the Sabæans, because that Prince had heard they were a People rich in Gold, Silver, and Spices. Perhaps the Poet intended this Stroke of Sa-

tire on the Avarice of Augustus, which was his sole Motive to undertake that War, although he hath artfully and less dangerously applied it to Iccius. *Augustus Ælium Gallum in Sabæos misit, quod audiret ex omni tempore ditissimos esse, qui & auro, & argento, & pretiosis lapidibus aromata permutarent.*

SAN.

3. *Non antè devictis.*] We can understand these Words only of that Part of Arabia called *Sabæa*, for the Romans had carried their Arms into other Parts of that Country under several different Generals.

DAC.

5. *Nectis catenas.*] The Poet alludes to a Custom among the Roman Soldiers of carrying with them to Battle, Chains and Ropes, to tie their Prisoners. He hath raised the Ter-

roun-

ODE XXIX. To ICCIUS.

CANST Thou with envious Eye behold
 The blest Arabia's treasur'd Gold?
 Will Iccius boldly take the Field,
 And teach Sabæa's Kings to yield?
 Or meditate the dreadful Mede
 In Chains triumphantly to lead?
 Should You her hapless Lover slay,
 What captive Maid shall own thy Sway?
 What courtly Youth with essenc'd Hair
 Shall at thy Board the Goblet bear,
 Skilful with his great Father's Art
 To wing with Death the pointed Dart?
 Who shall deny that Streams ascend,
 And Tiber's Currents backward bend,
 While you have all our Hopes betray'd;
 You, that far other Promise made;
 When all thy Volumes, learned Store!
 The Treasures of Socratic Lore,
 Once bought at mighty Price, in vain,
 Are sent to purchase Arms in Spain?

ODE

rouer of the Medes by this Epithet *Horribilis*, while he laughs at the Vanity of Iccius, who propos'd to conquer those Enemies of the Republic, although all his Warfare seems to end in getting some young Maiden to wait on Him (as Heroes of old had Princesses) or some young Man to be his Cup-bearer. DAC. SAN.

10. *Quis neget.*] Erasmus thinks this a proverbial Expression, taken from the Greeks, who said that the Stream rose against its Fountain, when any Thing seem'd to con-

tradict the common Course of Nature.

13. *Quum tu coimtos.*] For a last Stroke of Pleasantry, Horace represents the Metamorphosis of this Scholar into a Warrior, and brings him out of his philosophical Cabinet in the terrible Equipage of a Soldier. SAN.

14. *Socraticam domum.*] Horace calls the Sect of Socrates *Socraticam domum*; thus the Schools of all the Philosophers, such as Plato, Xenophon, and other Academicians, were called *Familie*. DAC.

CARMEN XXX. *Ad VENEREM.*

O VENUS, regina Cnidi, Paphique,
 Sperne dilectam Cypron, & vocantis
 Thure te multo Glyceræ decoram
 Transfer in ædem.
 Fervidus tecum Puer, & solutis
 Gratia zonis, properentque Nymphæ,
 Et parum comis sine te Juventas,
 Mercuriusque.

5

CARMEN

The Verification and Images of this little Ode are beautiful and harmonious; nor is it possible to have given Venus a more galant, as well as modest Retinue. We may conjecture, not without Probability, that it was written when Horace was about six and forty Years of Age.

SAN.

Verf. 4. *In ædem.*] The Commentators dispute with a great deal of Learning, whether Glycera invites the Goddess to her own House, or to a Chapel particularly dedicated to her; and although the Debate be of such Importance, it is not yet decided.

5. *Solutis Gratiæ zonis.*] The Graces were the most amiable Divinities of the Heathen Mythology. They presided over Benefits, and the Gratitude due to them; they bestowed Liberality, Eloquence, and Wisdom; they dispensed that Gaiety of Humour, that Easiness of Manners, and all those amiable Qualities, which render Society delightful and pleasurable. They alone could give that certain Happiness of Manner, which we all can understand, yet no one is able to express; which often supplies the Place of real Merit, and without which Merit itself is imperfect.

To

ODE XXX. To VENUS.

QUEEN of Beauty, Queen of Smiles,
 Leave, oh! leave thy favourite Isles:
 A Temple rises to thy Fame,
 Where Glycera invokes thy Name,
 And bids the fragrant Incense flame.

With Thee bring thy love-warm Son,
 The Graces bring with flowing Zone,
 The Nymphs, and jocund Mercury,
 And smiling Youth, who without Thee
 Is nought but savage Liberty.

ODE

To temper the Vivacity of Cupid the Graces are here made his Companions, and appear with their Garments flowing and ungirded, to show that the Festival should be celebrated with the greatest Modesty and Discretion.

SAN.

7. *Juventas.*] Young People, who behaved themselves indecently, were turned out of this Festival; but the Poet means, in general,

that Youth is savage and rude, if it be not softened and refined by Love.

SAN.

8. *Mercuriusque.*] As Mercury was the God of Eloquence and Wit he was a Companion very fit to enliven the Gaiety of such a Conversation.

DAC.

Plutarch tells us Mercury was usually placed next to Venus, because the Pleasures of Love consist chiefly in Conversation.

audito

CARMEN XXXI. *Ad APOLLINEM.*

QUID dedicatum poscit Apollinem
 Vates? Quid orat, de paterâ novum
 Fundens liquorem? Non opimas
 Sardiniae segetes feracis :
 Non æstuosæ grata Calabriae 5
 Armenta: non aurum, aut ebur Indicum:
 Non rura, quæ Liris quietâ
 Mordet aquâ, taciturnus amnis.
 Premant Calenam falce, quibus dedit
 Fortuna, vitem; dives & aureis 10
 Mercator exsiccet culullis
 Vina Syrâ reparata merce,
 Dis carus ipsis; quippe ter, & quater
 Anno revivens æquor Atlanticum
 Impune. Me pascunt olivæ,
 Me cichorea, levésque malvæ. 15
 Frui

We have in this Ode a Fund of Morality sufficient to prove the Vanity of our Desires, and the Worthlessness of what we usually call Business. Reason and Nature know but few Necessities, while Avarice and Ambition are ever finding out imaginary Wants.

In the Year 726 Octavius dedicated to Apollo a Library and a Temple in his Palace on Mount Palatine, which having been struck with Lightning the Augurs said the God demanded, that it should be consecrated to him. Horace was then thirty-nine Years old. SAN.

Verf. 1. *Dedicatum Apollinem.*] Mr. Dacier

fancies there is something particularly noble in the Opening of this Ode, by supposing that Apollo speaks to the Poet, and asks him what Request he hath to make to Him on this solemn Occasion.

2. *Novum liquorem.*] Wine, which was now the first Time poured out in Libations made in this new Temple. *Vinum, per quod nova instaurabatur precatio.*

ANCIENT SCHOLIAST.

9. *Calenam falce vitem.*] Dr. Bentley hath sufficiently shewed the Necessity of this Correction, and Mr. Cuninghame has received it into

ODE XXXI. To APOLLO.

WHEN at Apollo's hallow'd Shrine
The Poet hails the Power divine,
What is the Blessing he implores
While he the first Libation pours?

He nor desires the swelling Grain,
That yellows o'er Sardinia's Plain;
Nor the fair Herds that lowing feed
On warm Calabria's flowery Mead;
Nor Ivory of spotless Shine,
Nor Gold forth-flaming from its Mine;
Nor the rich Fields, that Liris laves,
And cats away with silent Waves.

Let others quaff the racy Wine
To whom kind Fortune gives the Vine;
The golden Goblet let Him drain,
Who venturous plows th' Atlantic Main,
Blest with three safe Returns a Year,
For He to every God is dear.

To

into the Text. The Expression is more natural, and the Epithet better placed.

15. *Me pascunt.*] When the Poet hath described a Croud of Votaries, who fatigue the God with their Petitions, he now prefers his own Prayer, in which his Wishes are bounded by good Sense and Modesty. He leaves to others the Views of an imaginary Happiness,

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and wisely asks for the real Blessings, which he is capable of enjoying. O ye Gods, says a wise Heathen, deny us what we ask, if it shall be hurtful to us, and grant us whatever shall be profitable for us, even although we do not ask it.

16. *Leves malvæ.*] Easy of Digestion, and which lighten the Stomach.

BOND.
19. *Nec*

Frui paratis & valido mihi,
 Latoë, dones; ac, precor, integrâ
 Cum mente, nec turpem senectam
 Degere, nec citharâ carentem.

20

19. *Nec turpem senectam.*] An honourable old Age is a Proof that our Youth was spent in the Practice of Virtue. The Construction of the Words is remarkable, *degere senectam non turpem.* As in Virgil, where he speaks of the Horse

— *Abde domo, nec turpi ignosce senectæ;*
 We must construe it

Abde domo, & ignosce senectæ non turpi.

DAC.

CARMEN XXXII. Ad LYRAM.

POSCIMUR. Si quid vacui sub umbrâ
 Lufimus tecum, quod & hunc in annum
 Vivat, & plures, age, dic Latinum,
 Barbite, carmen;
 Lesbio primùm modulate civi;
 Qui ferox bello, tamen inter arma,
 Sive jactatam religârat udo
 Littore navim;

5

Liberum,

Augustus commanded Horace to write the Carmen Seculare. *Horatia seculare carmen componendum Augustus injunxit.* Suet. The Poet, justly sensible of an Honour, which declared him the first Lyric Poet of his Age, in this Ode invokes his Lyre to inspire him with something worthy of such a Mark of Distinction, and which might deserve the Care and Regard of Posterity, *Quod et hunc in annum vivat & plures.* HAMELIUS. SAN.

It is true, this is only a Conjecture, and incapable of Proof; yet it throws a particular Beauty over the Ode; and we shall find, in the following Remarks, that it doth not want Probability.

Verf. 1. *Poscimur.*] Lambinus says, that this Reading appears in almost all the Manuscripts. Doctor Bentley affirms the contrary: Mr. Dacier assures us, although we read *Poscimur* we must construe it in an Active Sense, and that all Authors have Instances of this Kind. This Assertion requires some Proof. Mr. Sanadon has taken some Quotations from Doctor Bentley, in which the Verb *poscor* must necessarily be understood in a Passive Sense, and then concludes that Horace might have used it in the same Manner. Torrentius thinks *poscimur* too bold for a poetical Petition to his Lyre.

Such

To Me boon Nature frankly yields
 Her wholesome Sallad from the Fields,
 Nor ask I more than Sense and Health
 Still to enjoy my present Wealth.
 From Age and all its Weakness free,
 O Son of Jove, preserv'd by Thee,
 Give me to strike the tuneful Lyre,
 And Thou my latest Song inspire.

ODE XXXII. TO HIS LYRE.

IF beneath the careless Shade,
 Harmonious Lyre, with Thee I've play'd,
 Cæsar's Voice obedient hear,
 And for more than many a Year,
 Now the Roman Muse inspire,
 And warm the Song with Grecian Fire;
 Such as when Alcæus sung,
 Who fierce in War thy Music strung,
 When he heard the Battle roar,
 Or almost shipwreck'd reach'd the Shore.

Wine

Such are too frequently the Differences among Commentators, not in Opinion only, but in their Assertion of Facts. If we receive the present Reading, we may observe a Vivacity and Quickness in the Expression, that shews with how much Pleasure the Poet obeys the Command of Augustus.

2. *Quod & hunc in annum.*] There is a pretty Opposition between the solemn Inspiration, which the Poet now demands for a Work that is to live to Posterity, and all those

idle Songs, which were only an Amusement of his gayer Hours. SAN.

The Ancients used the Words *ludus* and *lusus* for Verses made upon little, trifling, or amorous Subjects; and the Greeks called such kind of Writers *παιγνιστικῶν*, *Writers of Sports or Plays.*

5. *Lesbio primum.*] In this great Design of the *Carmen seculare* Horace proposes to himself an Imitation of Alcæus, and seems to give Him the Glory of inventing Lyric Poetry, because

Liberum, & Mufas, Veneremque, & illi
Semper hærentem Puerum canebat,
Et Lycum, nigris oculis, nigroque
Crine decorum.

10

O decus Phœbi, & dapibus supremi
Grata testudo Jovis, & laborum
Dulce lenimen, mihi cunque salve
Rite vocanti.

15

because he excelled all his Predecessors in that
kind of Composition. SAN.

The Fragments which we still have of Alcæus, are animated with a Spirit of Grandeur and Courage that shews him equally formed for War and Poetry. He was the Terror of Tyrants, and all Oppressors of public Liberty; from whence his *minaces Camenæ* in the fourth Book. His Superiority to Sappho, when they are represented singing to the Ghosts of the departed, is finely imagined.

*Utrumque sacro digna silentio
Mirantur umbræ dicere; sed magis*

*Pugnas, & exactos tyrannos
Densum bibit aure vulgus.*

Lib. 2. Ode 13.

Thus when They strike the golden Lyre
The Ghosts the solemn Sounds admire;
But when Alcæus lifts the Strain
To Kings expell'd, and Tyrants slain,
In thicker Crouds the shadowy Throng
Drink deeper down the martial Song.

7. *Religat.*] This Verb has two Significations entirely opposite, and which may be construed either to *set Sail*, or to *cast Anchor*.
The

CARMEN XXXIII. Ad ALBIUM TIBULLUM.

ALBI, ne doleas plus nimio, memor
Immitis Glyceræ, neu miserabiles
Decantes elegos, cur tibi junior
Læsâ præniteat fide.

Insignem

Mr. Dacier, by a Mistake, which runs through his whole Translation, asserts that Tibullus was but twenty-four Years of Age when this Ode was written, and that consequently the Epithet *junior* must be understood a new Lover, not a younger. From the same

Mistake He tells us, that Tibullus, having ruined his Fortune in idle and vicious Pleasures, was obliged to retire to his Country-Seat to avoid the Pursuits of his Creditors.

That amiable Character, which Horace gives Him in the Epistle, *Albi, sermonum nostrorum*

Wine and the Muses were his Theme,
 And Venus, Laughter-loving Dame,
 With Cupid, ever by her Side,
 And Lycus, form'd in Beauty's Pride,
 With his Hair of jetty Dye,
 And the black Lustre of his Eye,
 Charming Shell, Apollo's Love,
 How pleasing to the Feasts of Jove!
 Hear thy Poet's solemn Prayer,
 Thou Softner of each anxious Care.

The Sense must here determine us to the latter Meaning of the Word, as the Poet opposes the Noise and Tumult of Battle to the Calm and Repose after a Storm.

SAN.

11. *Lycum nigris oculis.*] Black Eyes and black Hair were Beauties among the Greeks and Romans. Anacreon desires, that his favourite Mistress may be painted with black Hair, and Catullus tells a Girl she is not handsome, because she has not black Eyes.

13. *O decus Phæbi.*] The Hymn, sung at the secular Games, was consecrated to the

tutelar Divinities of the Roman Empire, from whence the Poet invokes a Lyre that was the Glory of Apollo, and the Delight of Jupiter in his Feasts.

SAN.

16. *Rite.*] This was a religious Term, which marked the Ceremonies prescribed for all exterior Worship of the Gods. The using it here in a solemn Invocation of the Lyre may open to us the Design of the Ode, and we find it twice used in the *Carmen seculare* in the same Sense.

SAN.

ODE XXXIII. To ALBIUS TIBULLUS.

NO more in elegiac Strain
 Of cruel Glycera complain,
 Though she resign her faithless Charms
 To a new Lover's younger Arms.

The

nostrorum candidæ judex, might at least have taught the Critic a little more Caution: And although it may not be easy to fix the Year of this Poet's Birth, yet we may conjecture, with great Probability, that He was born about six hundred and ninety. An ancient

3

Life of this Poet says He was honoured with some military Rewards for his Merit in the War of Aquitaine, when by Mr. Dacier's Account He could be only fifteen Years of Age; as, by the same Account, He was only twelve Years old at the Battle of Actium.

He

Insignem tenui fronte Lycorida 5
 Cyri torret amor: Cyrus in asperam
 Declinat Pholoën; sed prius Appulis
 Jungentur capreae lupis,
 Quàm turpi Pholoë peccet adultero.
 Sic visum Veneri, cui placet impares 10
 Formas, atque animos sub juga aënea
 Sævo mittere cum joco.
 Ipsum me melior quum peteret Venus,
 Gratâ detinuit compede Myrtale
 Libertina, fretis acrior Adriæ 15
 Curvantis Calabros sinus.

CARMEN

He had early engaged Himself in the Cause of Liberty, and continued in that unfortunate Party with great Firmness, for which his Fortune was by Augustus divided among his Soldiers. Thus the Critic, by a Train of Mistakes, not only misleads his Readers, but has injuriously treated an amiable and a virtuous Character.

Verf. 5. *Tenui fronte.*] The Greeks and Latins thought a low Forehead a great Beau-

ty. *Frontis brevis atque modus breviter fit narius uncis.* MART. And Petronius in the Description of Circe *Frontis minima.* This Taste was so general, as that the Ladies used to hide Part of their Foreheads with Bandages, which Arnobius calls *nimbos*. *Imminuerent frontes nimbis.* DAC.

10. *Sic visum Veneri.*] Servius remarks upon a Passage in Virgil, that when the Ancients could not perceive the Reason or Justice of any

The Maid, for lovely Forehead fam'd,
 With Cyrus' Beauties is inflam'd;
 While Pholoë, of haughty Charms,
 The panting Breast of Cyrus warms;
 But Wolves and Goats shall sooner prove
 The Pleasures of forbidden Love,
 Than she her Virgin Honour stain,
 And not the filthy Rake disdain.

So Venus wills, whose Power controuls
 The fond Affections of our Souls;
 With sportive Cruelty she binds
 Unequal Forms, unequal Minds.
 Thus, when a better Mistress strove
 To warm my youthful Breast to Love,
 Yet could a Slave-born Maid detain
 My willing Heart in pleasing Chain,
 Though fiercer She, than Waves that roar
 Winding the rough Calabrian Shore.

ODE

any extraordinary Action, They used to account for it, by saying it was the Will of the Gods. This Accusation of the Gods has a

kind of Respect in it, which can alone preserve it from being blasphemous.

CARMEN XXXIV.

PARCUS Deorum cultor, & infrequens,
 Infanientis dum sapientiæ
 Consultus erro; nunc retrorsum
 Vela dare, atque iterare cursus
 Cogor relectos; namque Diespiter
 Igni corusco nubila dividens
 Plerumque, per purum tonantes
 Egit equos, volucremque currum;

5

Quo

Translated by Dr. DUNKIN.

The Commentators are much divided about the Design and Intention of this Ode; whether the Poet hath made a *sincere* Recantation of the Epicurean Philosophy, or whether He laughs at the Stoics by a *pretended* Conversion to their Doctrine. The last Opinion is supported by the following Reasons.

If Horace really abjured the Sect of Epicurus, it must have been in the last ten Years of his Life, as appears by the fourth Epistle of the first Book; and as it was a frequent Argument against Atheists, that although Clouds are naturally the Cause of Thunder, yet it is sometimes heard in a clear Sky, Horace must have early known an Instance of this Kind of Reasoning, as well as the Stoical Conclusion drawn from it. But, besides the Weakness of the Reason which he gives for changing his religious Principles, it is a little extraordinary, that we should not have any other the least Proof of this Conversion in his whole Works.

Verf 1. *Parcus Deorum cultor.*] The Epicureans only conformed to the outward Ceremonies of religious Worship, which They thought the Credulity of the People had established. This superficial kind of Devotion

the Poet hath expressed by the Word *parcus*.

SAN.

Infrequens.] There is in this Epithet a remarkable Beauty, which the Translation hath endeavoured to preserve. It is a Metaphor taken from a Soldier, who deserts from his Colours. *Infrequens appellabatur miles qui abest, absuitve à signis.*—

2. *Infanientis sapientiæ.*] *Wisdom in the very Act of running mad.* According to the Stoics the System of Epicurus was *Folly* and *Madness*: According to the Epicureans it deserved the Title of *Wisdom*. Horace hath pleasantly put these two Words together, which seem naturally to destroy each other, and, with an Equivocation, that keeps the Reader in Suspence, makes use of the Word *Sapientiæ*, which either signifies *Wisdom* or *Philosophy*. An Epicurean may understand it in the first Sense, and a Stoic in the second.

SAN.

4. *Iterare cursus relectos.*] This metaphorical Expression is taken from a Traveller, who hath mistaken one Road for another, and returns immediately to the Spot from whence his wandering began. *Relectos cursus iterare* is *relegendo cursus iterare*.

Etique

ODE XXXIV.

A Fugitive from Heaven and Prayer,
 I mock'd at all religious Fear,
 Deep-scienced in the mazy Lore
 Of mad Philosophy; but now
 Hoist Sail, and back my Voyage plow
 To that blest Harbour, which I left before.

For lo! that awful heavenly Sire,
 Who frequent cleaves the Clouds with Fire,
 Parent of Day, immortal Jove!
 Late through the floating Fields of Air,
 The Face of Heaven serene and fair,
 His thundering Steeds and winged Chariot drove;
 When

*Utque ope virginea nullis iterata priorum
 Janua difficilis filo est inventa relecto.*

OID. METAM.

Cursus relictus is not Latin; Heinsius, Doctor Bentley and Mr. Sanadon assure us, that we may say *cursum intermittere, cursum desinere*, but never *cursum relinquere*; that it is a manner of speaking absolutely improper and without Example; and that if we receive the usual Reading, we are obliged to prove, that Horace had been once a Stoic, and had forsaken the Doctrines of that Philosophy, to which He now returns.

5. *Namque Diespiter.*] A Stoic might suppose, that the Strength of his Conviction furnished the Poet with Images so noble, with Cadences so pompous, and Expressions so ani-

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mated. Yet the Weakness of the single Reason, which he gives for his Conversion, may justly make us suspect, that he hath raised these Strophes with so much Magnificence, only to impose upon the Stoics by an affected Recantation of his Epicurean Errours.

Diespiter signifies *Diei pater*, as Jupiter is put for *Jovis pater*, and *Maraspiter* for *Mars pater*.
 SAN.

7. *Plerumque, per purum.*] I who was formerly an Epicurean, am now obliged to confess the Being of a God; for I lately heard the Thunder rolling in a clear, unclouded Sky, which usually *plerumque* proceeds from natural Causes, when the Firmament is covered with Clouds. By placing a Comma after *plerumque* the Sense and Connexion are plain. BANGIUS. BENT.

12. *Vola*

Q

Quo bruta tellus, & vaga flumina,
 Quo Styx, & invis horrida Tænari
 Sedes, Atlanteusque finis,
 Concutitur. Valet ima summis
 Mutare, & insignem attenuat Deus,
 Obscura promens: hinc apicem rapax
 Fortuna cum stridore acuto
 Sustulit, hic posuisse gaudet.

10

15

12. *Valet ima summis.*] The Poet here throws off the Mask of Stoicism, and appears an open, undisguised Epicurean. He acknowledges the Being of the Gods, and owns their Power, but, for fear of giving too much Trouble to their Indolence, He abandons all Events to Fortune, whose good Pleasure and sovereign Authority govern all things here below.

DAC. SAN.

A Writer of critical Observations on Shakespear writes thus: When Horace was at Athens he imbibed the Principles of the Stoic Philosophy: At the breaking out of the Civil Wars he joined himself to Brutus, who gave

him the Command of a Roman Legion. His Fortune being ruined, he went to the Court of Augustus, turned Rake, Atheist, and Poet. Afterwards he grew sober, and a Stoic Philosopher again.

Where this Gentleman's critical Sagacity hath found these curious Anecdotes of our Poet's Religion is perhaps impossible to know. The World hath long enjoyed the good-natured Opinion, that he was an honest Man, and, as he expresses it, a Friend to Virtue and her Friends. With regard to his Religion, it is little less than an Outrage to human Reason to think him an Atheist.

14. *Obscura.*CARMEN XXXV. *Ad FORTUNAM.*

O DIVA, gratum quæ regis Antium,
 Præfens vel imo tollere de gradu
 Mortale corpus, vel superbos
 Vertere funeribus triumphos:

Te

The Subject of this Ode is perfectly noble, well designed, and well executed. Its Versification is flowing and harmonious, its Expression bold and sublime.

In the Year 749 Augustus was on his

March to Britain, but was recalled by a Revolt of the Dalmatians. In 727, having ended the civil Wars by the Defeat of Antony, He again resolved to turn his Arms against that Island, but was satisfied with an Embassy from

When, at the bursting of his Flames,
The ponderous Earth and vagrant Streams,
Infernal Styx, the dire Abode
Of hateful Tænarus profound,
And Atlas to his utmost Bound,
Trembled beneath the Terrours of the God.

The Hand of Jove can crush the Proud
Down to the meanest of the Croud,
And raise the lowest in his stead;
But rapid Fortune pulls him down,
And snatches his imperial Crown,
To place, not fix it, on another's Head.

14. *Obscura.*] The Critics agree that Horace, in Purity of Style, should have written *obscurum* after *insignem*. Doctor Bentley reads *insigne*, and Mr. Sanadon thinks it one of the happiest Corrections in Mr. Cuninghame, that

he hath set *insignia* in grammatical Opposition to *obscura*. If the Reader approve of this last Correction, he must allow the poetical Licence of making *insignia* three Syllables, of which there are several Instances in the Poets.

ODE XXXV. TO FORTUNE.

GODDESS, whom Antium, beauteous Town, obeys,
Whose various Will with instant Power can raise
Frail Mortals from the Depths of low Despair,
Or change proud Triumphs to the funeral Tear;

Thee

from thence, and a Promise of Obedience to any Conditions, which He pleased to impose upon Them. These Conditions not being well observed, He was determined to make the Britons feel the Effects of his Displeasure, yet was again obliged to employ the Forces

of the Republic in suppressing an Insurrection of the Salassi, Cantabri and Asturij. SAN.

It is indifferent upon which of these Occasions this Ode was written, and it is impossible to determine with any Exactness.

Te pauper ambit sollicitâ prece 5
 Ruris colonus : te dominam æquoris,
 Quicumque Bithynâ laceffit
 Carpathium pelagus carinâ :
 Te Dacus asper, te profugi Scythæ,
 Urbésque, gentésque, & Latium ferox, 10
 Regúmque matres barbarorum, &
 Purpurei metuunt tyranni.
 Injurioso ne pede proruas
 Stantem columnam ; neu populus fremens
 Ad arma cessantes, ad arma 15
 Concitet, imperiúmque frangat.
 Te semper anteit sæva necessitas,
 Clavos trabales, & cuneos manu
 Gestans ahenâ ; nec severus
 Uncus abest, liquidúmve plumbum. 20
 Te

13. *Injurioso.*] These two Strophes will appear with a very different Sense according to the Manner of Pointing. If we make a full Stop at *metuunt* the first Strophe can only express the Fears, with which Kings and Nations regard the Power of Fortune ; and the second will be turned into a Prayer for the Roman State, which is naturally represented by a Column, raised and strengthened by the Victories of Augustus, yet liable to be shaken and overturned by Revolts and Insurrections in the Absence of that Prince. If we read the Passage with the usual Pointing, the Word *metuunt* must refer to the Column and Empire of each particular King, Nation, and Country. But, besides that it would be more ele-

gant, Horatian Latin, to say *metuunt ne prorua*, rather than *metuunt te, ne proruas*, there seems to be some Hardness in the Expression, if we apply the standing Pillar to so many different Nations, particularly to the vagrant Scythians, who can very hardly be said to fear, that the Nations should rise to break their Empire.

If the Translator could have ventured so bold an Alteration, he would have printed this Strophe after *Partibus, Oceanoque rubro*. We should then have the Character and Description of Fortune in one, unbroken Length, and each Strophe would begin with some new Instance of her Power. The Prayer to the Goddess would then be regularly continued,

and

Thee the poor Farmer, who with ceaseless Pain
Labours the Soil; Thee, Mistress of the Main,
The Sailor, who with fearless Spirit dares
The rising Tempest, courts with anxious Prayers:

Thee the rough Dacian, Thee the vagrant Band
Of field-born Scythians, Latium's warlike Land,
Cities and Nations, Mother-Queens revere,
And purple Tyranny beholds with Fear.

Nor in thy Rage with Foot destructive spurn
This standing Pillar and its Strength o'erturn;
Nor let the Nations rise in bold Uproar,
From Peace arise, to break th' imperial Power.

With solemn Pace and firm, in awful State
Before Thee stalks inexorable Fate,
And grasps impailing Nails and Wedges dread,
The Hook tormentous and the melted Lead:

The

and end very happily with a Petition for confirming the Grandeur of the Roman State, and its Preservation from any future Insurrections of the Nations, which it had subdued, and which were now at Peace, *ad arma cessantes*.

This last Reflexion would better introduce the Remembrance of the Civil War, the Miseries and Crimes, which it produced, and the Prayer which concludes the Ode.

17. *Sava Necessitas*.] Mr. Dacier imagines that these Lines are a Description of a Picture in Antium; or rather of one drawn by

the Hand of the Poet, whom he doth not doubt to have been an excellent Painter. The Conjecture is indeed a Compliment to our favourite Author, yet a little difficult of Proof.

The Retinue of Fortune is well chosen. Necessity goes before Her, because there is nothing capable of resisting her Power. Hope is made her Companion, because Fortune is the Refuge of the Miserable, and Fidelity never leaves Her, because a true Friend is equally constant to bad, as to good Fortune.

SAN.

22. *Nec*

Te spes, & albo rara fides colit
 Velata panno; nec comitem abnegat,
 Utcumque mutata potentes
 Vestre domos inimica linquis.
 At vulgus infidum, & meretrix retro
 Perjura cedit: diffugiunt cadis
 Cum face siccatis amici,
 Ferre jugum pariter dolosi.
 Serves iturum Cæsarem in ultimos
 Orbis Britannos, & juvenum recens
 Examen, Eois timendum
 Partibus, Oceanoque rubro.
 Eheul cicatricum & sceleris pudet,
 Fratrūque. Quid nos dura refugimus
 Ætas? Quid intactum nefasti
 Liquimus? Unde manum juvenus
 Metu Deorum continuit? Quibus
 Pepercit aris? O utinam nova
 Incude diffingas retusum in
 Massagetis, Arabisque ferrum.

25

30

35

CARMEN

22. *Nec comitem abnegat.*] This Passage hath some Difficulty. Fortune never leaves any Person. When she is favourable, the Poet represents Her under the Idea of a Woman finely dressed, who fills her House with Happiness and Abundance; but when she changes her Temper, she is represented as changing her Dress, and leaving the House to Destruction and Misery. Thus she still continues a Companion, even to them whom she hath rendered miserable. DAC.

This seems to be rather a literal Construction of the Words, than the poetical Meaning of the Author, who, by Fortune's changing her Dress, alludes to the Habits of Mourning worn by People in Affliction.

26. *Diffugiunt cadis.*] This Image, taken from the Lees of Wine, hath something ex-

tremely below the Dignity of this Ode; and however beautiful the next Idea may be, in which a false Friend is said to refuse to bear the Yoke of Life, yet there seems to be something faulty in joining two Comparisons together so very different in kind. The best Latin Authors, especially the Poets, are but too careless in this respect. *Multi quum initium a tempestate sumserint, incendio aut ruina finiunt.* QUIN. DAC. SAN.

31. *Eois timendum.*] In the End of the Year 727, Elius Gallus marched with an Army to succeed Cornelius in the Government of Egypt, and as He wanted a Fleet for his Expedition against the Arabians, He ordered a Number of Ships to be built in the Ports of the Red Sea. As this Army alarmed all the Countries of the East, so the Romans had the

Thee Hope and Honour, now, alas, how rare!
 With white enrob'd, attend with duteous Care,
 When from the Palace of the Great you fly
 In angry Mood and Garb of Misery.

Not such the Croud of light Companions prove,
 Nor the false Mistress of a wanton Love,
 Faithless who wait the lowest Dregs to drain,
 Nor Friendship's equal Yoke with Strength sustain.

Propitious guard the Prince, who bold explores
 His venturous Way to farthest Britain's Shores;
 Our new rais'd Troops be thy peculiar Care,
 Who dreadful to the East our Banners bear.

Alas! the shameless Scars! the guilty Deeds,
 When by a Brother's Hand a Brother bleeds!
 What Crimes have we, an iron Age, not dar'd?
 Through Reverence of Gods what Altar spar'd?

Oh! that our Swords with civil Gore distain'd,
 And in the Sight of Gods and Men profan'd—
 Oh forge again, dread Queen, the temper'd Steel,
 And let our Foes the pointed Vengeance feel.

ODE

the greatest Expectations that it would revenge all the Insults, which the Republic had received from the Parthians.

There are a great many wise Conjectures which attempt to account for the Name of the Red Sea, and probably those of greatest Learning have least Truth. Thus of the White Sea, the Blue Sea, the Black Sea, the Green Sea, &c. where Chance or Fancy, or some particular Event hath produced these Names, which have furnished such abundant Matter of Erudition to Critics. SAN.

33. *Eheu cicatricum.*] The Poet artfully

laments the Calamities of the Civil War, from which Augustus had relieved the Commonwealth, and to which it might be again exposed by his Absence. SAN.

38. *O uinam.*] Horace prays to Fortune, that she would forge again the Swords, which had been stained with the Blood of Romans in the Civil War, that they might be employed against the Enemies of the Republic. While they were polluted with Civil Blood, they must be Objects of Hatred and Aversion to the Gods. DAC.

CARMEN XXXVI.

ET thure, & fidibus juvat
 Placare, & vituli sanguine debito
 Custodes Numidæ Deos;
 Qui nunc, Hesperia sopes ab ultimâ,
 Caris multa sodalibus,
 Nulli plura tamen dividit oscula,
 Quàm dulci Lamia, memor
 Actæ non alio rege puertia,
 Mutatæque simul togæ.
 Cressâ ne careat pulchra dies nota;
 Neu promptæ modus amphoræ,
 Neu morem in Salium sit requies pedum;
 Neu multi Damalis meri
 Bassum Threiciâ vincat amyftide;
 Neu defint epulis rosæ,
 Neu vivax apium, neu breve lilium.

5

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15

Omnes

It is probable that this Ode was written in the Year 730 when Numida returned with Augustus from the War of Spain; and we may judge with how much Tendernefs Horace loved his Friends, when he celebrated their Return with Sacrifices, Dances and Songs.

SAN.

Verf. 2. *Placare.*] Although Numida was returned, yet his Friends ought still to fear the Anger of the Gods until they had performed their Vows, and offered the Sacrifice they had promised.

DAC.

9. *Mutatæque simul togæ.*] The Greeks and Latins called the Tutors of their Children *Kings*, or *Governors*. At the Age of seventeen their Youth put on the Toga, and were no longer under a Tutor's Power. The Toga was a large Mantle, worn over the Tunica,

and different in Length, Colour and Ornaments according to the Fortune or Profession of the Wearer.

SAN.

10. *Cressâ ne careat*] As Chalk was found in great Abundance in Crete, the Ancients used to say proverbially a *Cretan Mark* for any Mark of Joy and Happiness; on the contrary, their unlucky Days were said to be marked with black.

Cretâ, an carbone notandi.

Hor.

Illa prius Cretâ, mox hæc carbone notasti.

Perf.

LAMB.

13. *Multi Damalis meri.*] The ancient Romans had such an Abhorrence of a Woman's drinking to Excess, that the Laws of the twelve Tables permitted an Husband to punish his Wife with Death, who was guilty

of

ODE XXXVI.

WITH Incense heap the sacred Fire,
 And bolder strike the willing Lyre.
 Now let the Heifer's votive Blood
 Pour to the Gods its purple Flood;
 Those guardian Gods, from farthest Spain
 Who send our Numida again.
 A thousand Kisses now He gives,
 A thousand Kisses He receives,
 But Lamia most his Friendship proves,
 Lamia with Tenderneſs he loves.
 At School their youthful Love began,
 Where they together roſe to Man.
 With happieſt Marks the Day ſhall ſhine,
 Nor want th' abundant Joy of Wine;
 Like Salian Priests the Dance we'll lead,
 And many a mazy Measure tread.
 Now let the Thracian Goblet foam,
 Nor in the breathleſs Draught o'ercome
 Shall Baſſus yield his boasteſt Name
 To Damalis of tipling Fame:
 Here let the Roſe and Lilly ſhed
 Their ſhort-liv'd Bloom; let Parſley ſpread

Its

of that Crime. *Uxorem temulentam marito puniendi occidendive jus poteſtasque eſt.* SAN.

Torrentius thinks that Damalis intended *ut mulierum eſt mos* to ſpare her Lover Numida in this drinking Match, and that therefore the Challenge is formed between her and Baſſus, who is encouraged to attack this Miſtreſs of the Feaſt.

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14. *Threiciâ amyſſide.*] This Term is Greek, and ſignifies a Cuſtom among the Thracians of drinking a certain Measure of Wine without cloſing the Lips or taking Breath. LAMB.

16. *Vivax apium.*] A kind of wild Parſley, of a beautiful Verdure, which preſerves its Freſhneſs a long time, from whence the Poet calls it *vivax*.

SAN.

R

17. *Putres*

Omnes in Damalin putres
Deponent oculos; nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior.

20

17. *Putres oculos.*] The Eye by Excess of Wine is loose and flowing, or almost dissolved and broken. As Love has the same Effect, Anacreon desires a Painter to draw the Eyes of his Mistress, like those of Venus, flowing in Moisture. *Ille est in Venere putris.* Perf. TURNER.

CARMEN XXXVII. *Ad SODALES.*

NUNC est bibendum, nunc pede libero
Pulsanda tellus; nunc Saliaribus
Ornare pulvinar Deorum
Tempus erat dapibus, sodales.
Antehac nefas depromere Cæcubum
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Fumus & imperio parabat,

5

Conta-

Translated by Dr. DUNKIN:

The Death of Cleopatra put an End to the War between Octavius and Antony. Horace composed six Odes upon this Subject, and although this be the last, yet it is not the least beautiful. As if the Success of Octavius had given him new Strength, the Poet and Hero are equally triumphant. The Character of Cleopatra is perfectly finished, and her Death represented in very natural and lively Colours. All her Passions are in violent Motion; her Ambition is Drunkenness; her Love is Madness; and her Courage is Despair; while the Soul of the Poet seems to be

animated with all her Transports, which break forth into a Grandeur of Sentiments, a Boldness of Figures, and an Energy of Expression.

We may observe in this Ode (as in all the others which were written on the Subject of the Civil Wars) a constant Tenderness and Care for the Person of Antony. He raised the whole East in Arms against Octavius, and his Death had now delivered that Prince from a dangerous Rival, and put an End to a War, which had laid waste the Republic so many Years. Yet all the Indignation of the Poet falls

Its living Verdure o'er the Feast,
 And crown with mingled Sweets the Guest:
 On Damalis each amorous Boy
 Shall gaze with Eyes that flow with Joy,
 While she, as curls the Ivy-Plant,
 Shall twine luxuriant round her new Gallant.

ODE XXXVII. TO HIS COMPANIONS.

NOW let the Bowl with Wine be crown'd,
 Now lighter dance the mazy Round;
 And let the sacred Couch be stor'd
 With the rich Dainties of a Salian Board.

Sooner to draw the mellow'd Wine
 Preft from the rich Cæcubian Vine
 Were impious Mirth: while yet elate
 The Queen breath'd Ruin to the Roman State.

Sur-

falls upon Cleopatra, and her Death alone is proposed as an Object of the public Joy.

TORR. SAN.

Besides the prudential Reasons of not offending the Party of Antony, which must have been still very powerful in Rome, Horace might possibly have known that unhappy Roman, and was too generous to insult his Reputation after his Death.

Verf. 1. *Nunc est bibendum.*] Instead of losing himself in puerile Descriptions of the public Joy, the Poet passeth at once to the Causes from whence it rose. The boundless Projects of Cleopatra; those Alarms, which

she caused through the whole Empire; the Ruin of her Fortune, and the melancholy Catastrophe of her Death, are the Objects, that animate the Scene, and fix our Attention.

SAN.

2. *Nunc Saliaribus.*] Upon any Event advantageous to the State, the Romans ordered public Prayers in the Temples, and invited the Gods to Banquets of the greatest Magnificence. The Expression of Horace is perfectly exact; all the Ornaments of the Entertainment were a Compliment to the Gods, but the Profit belonged to their Priests.

SAN.

Contaminato cum grege turpium
 Morbo virorum; quidlibet impotens 10
 Sperare, fortunâque dulci
 Ebria; sed minuit furorem
 Vix una sospes navis ab ignibus;
 Mentemque lymphatam Mareotico
 Redegit in veros timores 15
 Cæsar, ab Italiâ volantem
 Remis adurgens (accipiter velut
 Molles columbas, aut leporem citus
 Venator in campis nivalis
 Amonia) daret ut catenis 20
 Fatale monstrum; quæ generosiùs
 Perire quærens, nec muliebriter
 Expavit ensem, nec latentes
 Classe citâ reparavit oras.
 Ausa & jacentem visere regiam 25
 Vultu sereno fortis, & asperas
 Tractare serpentes, ut atrum
 Corpore combiberet venenum,

Deli-

13. *Ab ignibus.*] The Fleet of Antony, even after his Flight, made such an obstinate Resistance, that Augustus was obliged to send for Fire from his Camp to destroy it. DAC.

15. *Veros timores.*] Horace says, that continual feasting, and drinking, had disordered Cleopatra's Understanding even to Madness, and these *veros timores* are put in strong Opposition to *quidlibet impotens sperare*. Her Hopes were vain, but all her Fears were real. SAN.

16. *Ab Italiâ volantem.*] Cleopatra left Egypt with a numerous and formidable Fleet, and sailed, as to a certain Conquest, towards Italy, which, from being an Object of her Hopes, was now become a Scene of

Terrour, from which She fled, in the greatest Disorder, with all the Speed of Sails and Oars. SAN.

20. *Daret ut catenis.*] Octavius had given particular Directions to Proculeius and Epaphroditus to take Cleopatra alive, that He might make Himself Master of her Treasures, and have the Glory of leading her in Triumph. Justly sensible of this Ignominy, She had reserved a Dagger for her last Extremities, and when She saw Proculeius enter, she raised it to stab herself, but He dexterously wrenched it from her. LAMB.

21. *Monstrum; quæ*] This manner of speaking is not without Examples in the best Authors. *Ubi est scelus, qui me perdidit?* TERENT. *Duo importuna prodigia, quos egestas,*

Surrounded by a tainted Train
Of Men effeminate, obscene,
She rav'd of Empire---nothing less---
Vast in her Hopes and giddy with Success.

But hardly rescued from the Flames,
One lonely Ship her Fury tames ;
While Cæsar with impelling Oar
Pursued her flying from the Latian Shore :

Her, with Ægyptian Wine inspir'd,
With the full Draught to Madness fir'd,
Augustus sober'd into Tears,
And turn'd her Visions into real Fears.

As darting sudden from above
The Hawk attacks a tender Dove :
Or sweeping Huntsman drives the Hare
O'er wide Æmonia's icy Desarts drear ;

So Cæsar through the Billows prest
To lead in Chains the fatal Pest :
But she a nobler Fate explor'd,
Nor Woman-like beheld the deathful Sword.

Unmov'd she saw her State destroy'd,
Her Palace now a lonely Void,
Nor with her profligated Host
For Succour fled to some far distant Coast.

With:

agestas, &c. CICERO. where the Adjective is applied to the Person, rather than to the Substantive.

25. *Jacentem regiam*.] It would contradict the Faith of History to construe *jacentem* by-

ing in Ruins, *dirutam* or *destructam*. In Purity of Style it may signify *mæstam*, *desolatam*, *desperatam*.

26. *Asperas*.] This Word taken in the Sense of *exacerbata*, *asperata*, forms a very beautiful

Contaminato cum grege turpium
 Morbo virorum; quidlibet impotens 10
 Sperare, fortunâque dulci
 Ebria; sed minuit furorem
 Vix una sospes navis ab ignibus;
 Mentemque lymphatam Mareotico
 Redegit in veros timores 15
 Cæsar, ab Italiâ volentem
 Remis adurgens (accipiter velut
 Molles columbas, aut leporem citus
 Venator in campis nivalis
 Æmonia) daret ut catenis 20
 Fatale monstrum; quæ generosiùs
 Perire quærens, nec muliebriter
 Expavit ensem, nec latentes
 Classe citâ reparavit oras.
 Aufa & jacentem visere regiam 25
 Vultu sereno fortis, & asperas
 Tractare serpentes, ut atrum
 Corpore combiberet venenum,

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Deliberatâ morte ferocior :
 Sævis Liburnis scilicet invidens,
 Privata deduci superbo
 Non humilis mulier triumpho.

30

beautiful Image, and exactly agreeable to History; for Plutarch tells us, that She provoked the Asp to greater Fury by pricking it with a golden Spindle. *Aspidem perbibent fuso aureo ipsam laceffentis & stimulantis arripuisse Cleopatræ brachium.*

Thus died the most beautiful and most am-

bitious Princess in the World at the Age of thirty eight Years, of which She reigned seventeen. With her fell the Egyptian Monarchy, which had subsisted two hundred, fourscore, and fourteen Years, under thirteen Kings of the Family of the Lagidæ. SAN. 30: *Sævis Liburnis.*] The Poet mentions these

CARMEN XXXVIII. *Ad Puerum.*

PERSICOS odi, puer, apparatus:
 Displicent nexæ philyrâ coronæ:
 Mitte sectari, rosa quo locorum
 Sera moretur.
 Simplici myrto nihil allabores
 Sedulus curæ: neque te ministrum
 Dedecet myrtus, neque me sub arctâ
 Vite bibentem.

5

Q. HORATII

This little Piece hath nothing remarkable either in the Subject or the Composition. It is rather a Song, than an Ode; and yet the Genius and Manner of a great Master appears in the smallest Works. We find here an Expression easy and natural, Verses flowing and harmonious, and a little Stroke of Pleasantry, which very happily ends the Song. Horace had probably invited some of his Friends to Supper, and his Slave was making an ex-

traordinary Preparation for their Entertainment. But our Poet, in his Epicurean Wisdom, declares that Pleasures more simple and less extravagant were better suited to his Taste. SAN.

Verf. 3. *Rosa sera.*] They, who were more soft and delicate, thought themselves very little elegant, unless their Luxury changed the whole Year; unless they had Winter-Roses floating in their Cups. *Delicati illi & fluentes parum*

With fearless Hand she dar'd to grasp
The Writhings of the wrathful Asp,
And suck the Poison through her Veins,
Resolv'd on Death and fiercer from its Pains;

Then scorning to be led the Boast
Of mighty Cæsar's naval Host,
And arm'd with more than mortal Spleen
Defrauds a Triumph and expires a Queen.

these Vessels, not only because they were particularly serviceable in gaining the Victory, but in Compliment to his Patron Mæcenæ, who commanded that Squadron. SAN.

ODE XXXVIII. TO HIS SLAVE.

I TELL thee, Boy, that I detest
The Grandeur of a Persian Feast,
Nor for Me the Linden's Rind
Shall the flowery Chaplet bind;
Then search not where the curious Rose
Beyond his Season loitering grows,
But beneath the mantling Vine
While I quaff the flowing Wine,
The Myrtle's Wreath shall crown our Brows,
While You shall wait and I carouze.

parum se lautos putabant, nisi luxuria vertisset annum, nisi hybernæ poculis rosæ innataissent.

6. *Sedulus curæ.*] The Elegance of this Reading, which Mr. Cuninghame hath restored from an ancient Manuscript, had escaped the common Grammarians and Copyists. They believed they were obliged to read *curo* with

Regard to Horace, or *curo* with Relation to his Slave. SAN.

PACAT.

7. *Dedecet myrtus.*] The Ancients used to crown their Heads with Myrtle in their Feasts, not only because it was sacred to Venus, but because they thought it dispelled the Vapours of their Wine. LAMB.

End of the FIRST BOOK.

Q. HORATII FLACCI
C A R M I N U M
LIBER SECUNDUS.

CARMEN I. *Ad* ASINIUM POLLIONEM.

MOTUM ex Metello consule civicum,
Bellique causas, & vitia & modos,
Ludumque Fortunæ, gravesque
Principum amicitias, & arma

Nondum

Translated by Dr. DUNKIN.

Pollio since the Year 715 lived in a private Manner at Rome, and in his Retirement had written several Tragedies, which, in the Judgment of Horace and Virgil, had equalled the Stage of Rome to that of Athens. But a Work better meriting his whole Strength and Attention was an History of the Civil Wars. It was already far advanced when the Poet wrote this Ode, and being apprehensive lest that Applause, which Pollio received from the Stage, might interrupt an History so interesting to the Republic, He urges him in the strongest Manner to continue it, yet tells him at the same Time, how delicate and dangerous a Work He had undertaken. Mr. Dacier believes that this Ode was written in

the Year 714 two Years after the Battle of Philippi, when Pollio was Consul. Yet it is very little reasonable that He should have Leisure in the very Action of the Peruvian War, the Treaty of Brundisium, and the Business of his Consulship, to write either Histories or Tragedies. And as Pollio was actually then in Arms against Octavius to hinder his Passage over the Alps, it must have been a very poetical Indiscretion in Horace to write to Him with so much Friendship and Esteem. Besides, Octavius was the Year before so powerful in Rome, that He obliged Lucius Antonius the Consul, and Brother of the Triumvir, to leave it; nor is it probable, that he would have suffered Pollio to exercise an Office of so much Power, while he was openly

THE SECOND
BOOK
OF THE
ODES of HORACE.

ODE I. To ASINIUS POLLIO.

OF warm Commotions, wrathful Jars,
The growing Seeds of civil Wars;
Of double Fortune's cruel Games,
The specious Means, the private Aims,
And fatal Friendships of the guilty Great,
Alas! how fatal to the Roman State!

Of

openly engaged in the Party of Antony. The War of Perusium ended in Spring 714, and Dion writes that Antony, whom Pollio had joined, did not return to Italy until the Month of July the same Year; and as the Peace of Brundisium, concluded by the Interposition of Cocceius, Mæcenæ, and Pollio, was not perfected until September, Pollio's Consulship could have continued but a short Time, and consequently He could have but little Leisure for writing. If then we fix the Date of this Ode in the Year 725 when the civil War was ended by the Death of Antony, we

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shall allow Pollio a sufficient Time for his History, and we may with more Probability suppose, that he undertook such a Work as an Amusement in his Retirement from public Affairs.

SAN.

Verf. 2. *Vitia & modus.*] These two Words bear a very different Sense. The first shews the Consequences and Effects of the civil War; The second explains the Conduct and Circumstances of it.

SAN.

4. *Gravæque Principum amicitias.*] Vel- leius, speaking of the first Triumvirate, gives the full Idea of this Epithet *gravis*. Inter

Caesarem,

S

Nondum expiatis uncta cruoribus,

5

Periculosa plenum opus aleæ

Tractas, & incedis per ignes.

Suppositos cineri doloſo:

Paulum ſeveræ Muſa tragœdiæ

Deſit theatri: mox, ubi publicas.

10

Res ordinâris, grande munus

Cecropio repetes cothurno,

Inſigne mœſtis præſidium reis,

Et conſulenti Pollio curiæ;

Cui laurus æternos honores.

15

Dalmatio peperit triumpho.

Jam

Cæſarem, Pompeium, & Cræſſum inita Potentiæ ſocietas, quæ Urbi, Orbique terrarum, nec minus diverſoque tẽpore iſſis exitiabilis fuerit. The ſame might be ſaid of the ſecond Triumvirate, according to an Expreſſion of Cato; *It was not their Enmity, but their Friendſhip, that was fatal to the Republic.* SAN.

5. *Nondum expiatis.*] Horace here means the Ceremonies of Expiation with which the Pontiffe uſed to purify the People when polluted with the Blood of their Fellow Citizens. They appeared in Arms in the Campus Martius; The Ceremony was called *Armilustrium*, and the Sacrifice *Solitaurilia*. TURNER.

6. *Periculosa opus.*] This and the two following Lines repreſent to Pollio his Danger in attempting a Work of ſo much Importance in the Subject, and ſo much Delicacy in the Manner of treating it. The Faith of Hiſtory was to be preſerved, yet without offending Auguſtus, or diſobliging the many Families, who had been deeply engaged in the civil War. Theſe two Expreſſions, by which the Poet would repreſent this political Danger, *a Work of dangerous Dye, and walking through Fires*, ſeem to have been proverbially uſed in the Roman Language. *Facta eſt alea. Ultimam experiiri aleam.*

Infelix, properas ultima noſſe mala,

Et miſer ignotos veſtigia ferre per ignes. Propert. SAN. DAC.

9. *Severæ Muſa tragœdiæ.*] Beſides the political Danger of writing ſuch an Hiſtory, the real Difficulty of executing it happily required Pollio's whole Art and Penetration; his utmoſt Diligence and Care. The Poet therefore adviſes Him to quit all other Studies; to forget the Muſe who preſides over Tragedy, and to give Himſelf entirely to this *grande munus*. But when He ſhall have ordered; when He ſhall have formed the public Affairs by finiſhing their Hiſtory, let him then return to the Applauſe of the Theatre; to that Kind of Writing in which he had ſo much Succeſs. SAN.

10. *Publicas res ordinâris.*] The ancient Scholiaſts underſtand *ordinaris* for *ſcripſeris*, and although the Word be not very common in this Acceptation, yet Horace, a great Imitator of the Greeks, hath taken from them an Expreſſion, that ſignifies the Compoſition and Order of the different Matters which enter into a learned Work. *Συγγραμματα* ſignifies to write a Book, as *συγγραμματα*, a Book or Volume. BENT. Another.

Of mighty Legions late-subdu'd,
 And Arms with Latian Blood imbru'd,
 Yet unaton'd (a Labour vast!
 Doubtful the Dye, and dire the Cast!)
 You treat adventurous, and incautious tread
 On Fires, with faithless Embers overspread:

Retard a while thy glowing Vein,
 Nor swell the solemn, tragic Scene;
 And when thy sage, historic Cares
 Have form'd the Train of Rome's Affairs,
 With lofty Rapture re-inflam'd, infuse
 Heroic Thoughts, and wake the buskin'd Muse:

O Pollio, Thou the great Defence
 Of sad, impleaded Innocence,
 On whom, to weigh the grand Debate,
 In deep Consult the Fathers wait;
 For whom the Triumphs o'er Dalmatia spread
 Unfading Honours round thy laurel'd Head.

Lol

Another Argument, of great Authority to confirm this Sense of the Ode, is an ancient Manuscript, quoted by Turnebus and Scaliger with this Title: *Ad Asinium Pollionem, virum consularem, ut intermissis Tragediis, belli civilis describat historiam.*

16. *Dalmatio triumpho.*] Appian tells us, that Antony sent an Army against the Parthians, a People of Illyria, who made frequent Incursions into Macedonia. *Exercitum misit in Parthinos, gentem Illyricam, Macedoniam incurfare solitos.* Dion writes, that Pollio by some Battles appeased an Insurrection in Epidaurus, a City of the Parthians. *Eodem tempore apud Epidaurios (Parthinæorum urbs est Epidaurus) tumultum coortum Pollio, factis aliquot præliis, comescuit.* The Marble Ta-

bles, upon which the Romans preserved the Memory of their Triumphs, have this Inscription; Pollio, the Proconsul, in the Year — triumphed the twenty-fifth Day of October for his Conquest of the Parthians. *Caius Asinius Cneij Pollio proconsul anno—ex Parthinæis octavo calendas Novembres.*

These three Passages naturally give Light to each other, and the last says expressly, that Pollio was Proconsul when He triumphed for this Expedition. It is true that the Year of this Triumph is effaced in the Inscription; but it is clearly marked in the Lines which immediately precede, where it is said, that Lucius Marcius Censorinus was Consul. His Consulship fell upon the Year 715 which Dion has marked for the Year of Pollio's Triumph,

Jam nunc minaci murmure cornuum
 Perstringis aures : jam litui strepunt :
 Jam fulgor armorum fugaces
 Terret equos, equitumque vultus.
 Videre magnos jam videor duces
 Non indecoro pulvere sordidos,
 Et cuncta terrarum subacta,
 Præter atrocem animum Catonis.
 Juno, & Deorum quisquis amicior
 Afris, inultâ cesserat impotens
 Tellure, victorum nepotes
 Rettulit inferias Jugurthæ.
 Quis non Latino sanguine pinguior
 Campus sepulcris impia prœlia
 Testatur, auditumque Medis
 Hesperiaë sonitum ruinæ ?

20

25

30

Quis

Triumph, and consequently an Ode, which mentions his Triumph, could not have been composed while he was Consul. SAN.

It was necessary to ascertain the Time of Pollio's Triumph, and to prove it was after his Consulship, because some Commentators say, the Ode was written during his continuance in that Office, and from thence conclude, that the Expressions *Ordinare res publicas* and *consulenti curiæ præsidium* mean his ordering the Affairs of the Republic as her chief Magistrate, and directing the Counsels of the Senate as her Consul. The first of these Expressions hath been already explained; the other might have been a Compliment to any Senator of Eloquence and Dignity.

21. *Videre magnos.*] The Authority of the Manuscripts appears in Favour of the usual Reading *audire*, but Reason requires *videre*. Horace is not here speaking of any Orders given by the Generals, nor of any Harangues made to the Soldiers, but with a bold, poetical Spirit describing their Actions, and Actions are the proper Objects of Sight, not of Hearing. The Correction was made by Be-

roaldus, and appeared so necessary, that Doctor Bentley, Mr. Cuninghame, and Sanadon, have received it.

24. *Atrocem animum.*] All the Praises, which this Republican Hero hath received from different Authors, are not equal to this single Character, that Cæsar found it easier to subdue the whole World than the inflexible Spirit of Cato. Virgil, in the same Sense, says *virtus ferox*, and Silius Italicus *atrox virtus*. BOND.

25. *Juno, & Deorum*] Horace here leaves the History of Pollio, and without any Connexion with the former Part of the Ode throws Himself into such Reflexions as he knew could not be disagreeable to Augustus. With his usual Address upon this delicate Subject, He avoids the true Causes of the civil Wars, and ascribes them not to the Ambition of Cæsar but to the Vengeance of the Gods. DAC.

28. *Rettulit inferias.*] The Word *rettulit* is here taken in the same Sense as in the Proverb *par pari referre*, and *inferias* alludes to a Custom of the Ancients, who sacrificed a Number of Prisoners upon the Tombs of their

Lol now the Clarion's Voice I hear,
 Its threatning Murmurs pierce mine Ear
 And in thy Lines with brazen Breath
 The Trumpet sounds the Charge of Death;
 Now, now the Flash of brandish'd Arms affright
 The flying Steed, and marrs the Rider's Sight!

Panting with Terrour I survey
 The martial Host in dread Array,
 The Chiefs, how valiant and how just!
 Defil'd with not inglorious Dust,
 And all the World in Chains but Cato see
 Of Soul unshock'd and savage to be free..

Imperial Juno, fraught with Ire,
 And all the partial Gods of Tyre,
 Who, feeble to revenge her Cries,
 Retreated to their native Skies,
 Have in the Victor's bleeding Race repaid
 Jugurtha's Ruin and appeas'd his Shade.

What Plain, by Mortals travers'd o'er,
 Is not enrich'd with Roman Gore?
 Unnumber'd Sepulchres record
 The deathful Harvest of the Sword,
 And proud Hesperia rushing into Thrall,
 While distant Parthia heard the cumberous Fall.

What

their Generals. This Custom at length appeared so barbarous to the Roman People, that they were contented with the less cruel Fights of their Gladiators, who were called *Buſſuarij*, from their fighting before the Sepulchres of the Dead. TORR.

29. *Quis non Latino sanguine.*] The Poet no longer confines Himself to the Quarrel between Cæſar and Pompey, but expoſes in ge-

neral the melancholy Effects of the whole civil War. The Images of theſe two Strophes are very nobly ſpirited; Rivers and Gulphs appear animated and enlivened; and Italy is repreſented as a vaſt Body, the Fall of which is heard to Nations moſt diſtant. SAN. DAC.

30. *Impia prælia.*] All Wars among Fellow-Citizens are impious, as they tend to the Deſtruction of their Country; but the Poet has

Quis gurgēs? Ecquæ flumina lugubris
Ignara belli? Quod mare Dauniae

Non decoloravere cædes?

35

Quæ caret ora cruore nostro?
Sed ne relictis, Musa procax, jocos,
Cææ retractes munera nœniæ:

Mecum Dionæo sub antro

Quære modos levioꝛe plectro.

40

has been careful that the Epithet should not offend Octavius, since he has not marked upon which Party this Impiety lay, and hath been particularly cautious not to name the second Triumvirate.

SAN.

37. *Sed ne relictis.*] The Poet stops here very happily. He could not enter into a Detail of the Actions of the second Triumvirate, without touching upon Things, which might displease Augustus; and perhaps he would thus insinuate to Pollio, how much Caution was necessary in writing the History he had undertaken.

SAN.

38. *Cææ retractes munera nœniæ.*] *Nœnia* is an Hebrew or Syriac Word, which properly signifies the Song that was sung at Funerals by the Mourners. But, by *Nœnia* in this Passage, the Poet intends the Goddess *Nœnia*, who presided over Tears, Lamentations, and Funerals. He bids the Muse be cautious not to attempt the Office of the melancholy *Cæan* Goddess, and by this Goddess he means the Muse who inspired Simonides with Verses so tender and affecting, that Catullus calls them *the Tears of Simonides*.

Mæstius

CARMEN II. Ad CRISPUM SALLUSTIUM.

NULLUS argento color est avaris
Abdito terris; inimice lamnæ,
Crispe Sallusti, nisi temperato
Splendeat usu.

Vivet

The mention of Phraates in this Ode might have directed us to the Date of it, but Dion and Justin differ in their Accounts in what Year that Tyrant was restored to the Throne of Parthia. Justin fixes his Restoration in the Year 728 when Augustus was in Spain. *Quum magno tempore finitimas civitates Phraates*

fatigasset, Scytharum maxime auxilio in regnum restituitur, & Tiridates ad Cæsarem in Hispania bellum tunc temporis gerentem profugit. This Account makes the Banishment of Phraates to have continued ten Years, since he was driven out of Parthia soon after his Victory over Antony, the Glory of which had

What Gulph, what rapid River flows
 Unconscious of our wasteful Woes?
 What rolling Sea's unfathom'd Tide
 Have not the Daunian Slaughters dy'd?
 What Coast, encircled by the briny Flood,
 Boasts not the shameful Tribute of our Blood?

But Thou, my Muse, to whom belong
 The sportive Jest and jocund Song:
 Beyond thy Province cease to stray,
 Nor vain revive the plaintive Lay:
 Seek humbler Measures, indolently laid
 With Me beneath some Love-sequester'd Shade.

Mæstius lacrymis Simonideis. DAC. there to sing of Love and Gallantry in a Tone less elevated *leviore plectro*, and forbids her to imitate the plaintive Strains of Simonides.
 39. *Dionæo sub antro.*] Although Dione were the Mother of Venus, yet Venus herself is called by that Name. The Poet therefore invites his Muse into the Cave of Venus, LAMB.

ODE II. TO CRISPUS SALLUSTIUS.

GOLD hath no Lustre of its own,
 It shines by temperate Use alone,
 And when in Earth it hoarded lies
 My Sallust can the Mass despise.

With

had inspired him with insupportable Cruelty and Pride. *Qua victoria insolentior redditus, quum multa crudeliter confuleret, in exilium a populo suo pellitur.*

Dion tells the Story differently. When Augustus was in his Eastern Expedition in the Year 724 Tiridates fled to him for Suc-

cours against Phraates, who at the same time sent an Embassy to him. *Tiridates victus in Syriam confugit, Phraates victor legatos ad Cæsarem misit.* It is true, Justin speaks upon the Faith of Trogus Pompeius, who was Contemporary with Augustus; but Justin hath only abridged his History, and is, in general, sufficiently

Vivet extento Proculeius ævo, 5
 Notus in fratres animi paterni :
 Illum aget pennâ metuentes solvi
 Fama superstes.
 Latiùs regnes avidum domando
 Spiritum, quàm si Libyam remotis 10
 Gadibus jungas, & uterque Pœnus
 Serviat uni.
 Crescit indulgens sibi dirus hydrops,
 Nec fitim pellit, nisi causa morbi
 Fugerit venis, & aquosus albo 15
 Corpore languor.
 Redditum Cyri folio Phraaten,
 Diffidens plebi, numero beatorum
 Eximit Virtus ; populumque falsis
 Dedocet uti 20

Vocibus,

sufficiently perplexed in his Accounts of Parthia. On the contrary, Dion hath digested his Facts according to their Years from the public Acts ; a Method in which he could not easily mistake. We can therefore only conclude with Certainty, that this Ode was written between the Years seven hundred and twenty-four, and thirty-two. All beyond this is guessing.

Mr. Dacier gives this Ode an Air of Satire, as if Horace intended to cure Sallust of his Prodigality by disengaging him from his excessive Expences, and to fortify him, by the Power of Examples, against Avarice and Ambition. Nothing appears in the Ode to support this Criticism ; History formally contradicts it ; and Horace had too much Art to treat the second Favourite of Augustus in so familiar a manner.

Sallust was a Courtier of a philosophical Character. Contented with the Rank in which he was born, like a faithful Follower of

Epicurus he knew how to join an open, unbounded Luxury to a laborious Care of the public Affairs ; and the Poet, in setting forth the Maxims of Epicurean Philosophy, seems indirectly to applaud the Person, who could thus bound his Desires, and enjoy with Honour the considerable Fortune his Uncle had raised.

SAN.

Verf. 5. *Proculeius*] Had two Brothers, Terentius and Licinius. Terentius was designed Consul in the Year seven hundred and thirty, but died before he could enter upon his Office. Licinius unfortunately engaged himself in a Conspiracy against Augustus, nor could all the Interest of his Brother Proculeius and Mæcenâs, who had married their Sister Terentia, preserve him from Banishment. An old Commentator relates a particular Story, which greatly enlightens this Passage. He says, that Proculeius divided his Patrimony with his Brothers, whose Fortunes were ruined in the civil Wars.

But

With never-failing Wing shall Fame
To latest Ages bear the Name
Of Proculus, who could prove
A Father, in a Brother's Love.
By Virtue's Precepts to controul
The thirsty Cravings of the Soul
Is over wider Realms to reign,
Unenvied Monarch, than if Spain
You could to distant Lybia join,
And both the Carthages were thine.

The Dropsy, by Indulgence nurs'd,
Pursues us with increasing Thirst,
Till Art expels the Cause, and drains
The watry Languor from our Veins.
True Virtue can the Croud unteach
Their false, mistaken Forms of Speech;
Virtue, to Crouds a Foe profess,
Disdains to number with the Blest,
Phraates by his Slaves ador'd
And to the Parthian Crown restor'd,

But

But besides this noble Instance of Generosity, the Character of Proculus is perfectly amiable. He was a great Lover of Men of Letters, whom he supported by his Credit, and animated by his Bounty.

Nor was he less remarkable for his constant Fidelity to Augustus, who had once some Intentions of making him his Son-in-Law; yet the Poet thinks it more glorious for him to be recommended to Posterity by this noble Instance of Brother's Love, than by being a Favourite and Confident of the Master of the World.

DAC. SAN.

13. *Crescit indulgens.*] The Ancients frequently compared the covetous and ambitious to Persons afflicted with a Dropsy. Water

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only irritates the Thirst of one, as Honours and Riches provoke the insatiable Appetite of the other. Indeed great Fortunes rather enlarge, than fill our Desires.

DAC.

18. *Numero beatorum.*] Horace alludes to an Expression very frequent among the People, who usually called those Persons *bappy*, who were greatly rich. *Beatus est qui multa bona possidet.* VARRO. Virtue, says the Poet, never talks the Language of the Vulgar, and gives the Title of happy to him alone, who can despise the Wealth, which others possess.

DAC.

19. *Virtus.*] Philosophy, which is here called Virtue, instructs us to reconcile our Passions with Reason, and our Pleasure with Duty;

T

Vocibus, regnum, & diadema tutum
Deferens uni, propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

Duty; but the Croud, in a false Use of Words,
disguise the real Nature of Things by mis-
taken Names. *Fraudare, rapere, falsis nomi-*

nibus imperium appellant. Tac.

DAC.

23. *Oculo irretorto.*] The Man, who can
look directly upon an Heap of Gold, with-
out

CARMEN III. *Ad Q. DELLIIUM.*

ÆQUAM memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Lætitia; moriture Delli,
Seu mæstus omni tempore vixeris,
Seu te in remoto gramine per dies
Festos reclinatum beâris
Interiore notâ Falerni;

Quâ

Dellius was a true Picture of Inconstancy. After Cæsar's Death he changed his Party four-times in the Space of twelve Years, from whence Messala used pleasantly to call him *desultorem bellorum civilium*, in Allusion to a Custom of the ancient Cavalry, who had two Horses, and vaulted from one to the other, as they were tired. The Peace, that succeeded the civil Wars, gave him an Opportunity of establishing his Affairs, which must naturally have been greatly disordered by so many Changes. At this time Horace wrote this Ode, in which he instructs him in the purest Maxims of Epicurean Philosophy.

The Soul and Body, in the Opinion of Epicurus, were two Parts, composed of the same Matter, which ought to unite, in the Harmony and Agreement of their Pleasures, for the Happiness of Man. Horace therefore, after advising Dellius to possess his Soul in Tranquillity by the Moderation of his Passions, allows him to indulge his Senses with innocent Diversions. This is all that an Epicurean can reasonably say, according to his own Principles.

SAN.

Vers. 1. *Æquam.*] Virtue finds Dangers and Difficulties in all Extremes of Life. Prosperity exalteth us too high; Adversity depresseth

us.

But gives the Diadem, the Throne,
And laurel Wreath to Him alone,
Who can a treasur'd Mass of Gold
With firm, undazzled Eye behold.

out being obliged to turn away his Eyes, or being dazzled with its Splendour, is, in the Language of Virtue, the only King. Such is

an Eagle's Eye, which can look directly *oculo irreverso* at the Sun.

LAMB.

ODE III. To DELLIIUS.

IN arduous Hours an equal Mind maintain,
Nor let your Spirit rise too high,
Though Fortune kindly change the Scene,
Alas! my Dellius, Thou wert born to die,

Whether your Life in Sadness pass,
Or wing'd with Pleasure glide away;
Whether, reclining on the Grass,
You blest with choicer Wine the festal Day,

Where

us too low. The last Effort therefore of Reason is to support us equally between Presumption and Despair; nor is any Reflexion more capable of producing this Equality of Soul, than the Thoughts of Death, which shall one Day put an End to all the Changes of Fortune. Such a Reflexion may furnish us with Motives of Patience in our Affliction, and of Moderation in our Pleasures. SAN.

4. *Moriture Delli.*] The whole Beauty and Force of this Strophe consists in the single

Word *moritura*, which is not only an Epithet, but a Reason to confirm the Poet's Advice.

DAC.

8. *Interiore notâ Falerni.*] The Romans marked upon every Cask the Growth and Vintage of their Wines, and as they were laid in every Year, the oldest must have been deepest in the Cellar. We may likewise understand some choicer Wine, kept for a particular Occasion of Mirth and Pleasure.

OLD COM. LAMB.

9. *Albaque*

T 2

Quà pinus ingens, albaque populus
Umbram hospitalem consociare amant.

10

Ramis, & obliquo laborat

Lympha fugax trepidare rivo;

Huc vina, & unguenta, & nimium brevis

Flores amœnos ferre jube rosæ;

Dum res, & ætas, & fororum.

15

Fila trium patiuntur atra.

Cedes coëmtis saltibus, & domo,

Villâque, flavus quam Tiberis lavit,

Cedes; & extructis in altum

Divitiis potietur hæres.

20

Divesne, prisco & natus ab Inacho,

Nil interest, an pauper, & infirmâ.

De gente sub dio moreris,

Victima nil miserantis Orci.

Omnes eodem cogimur: omnium

25

Verfatur urnâ, ferius, ocus

Sors exitura, & nos in æternum

Exilium impositura cymbæ.

CARMEN

9. *Albaque populus.*] The poplar Leaf is white, below, and of a deep green above, whence Virgil calls it *bicolor*. The Mythologists give a pleasant Reason for it. Hercules having descended to Hell crowned with Poplar, his Sweat withered the Leaves on one side, and the Smoke blackened the other. SAN.

12. *Lympha fugax.*] Here Lambinus cries out, Horace is wonderful, I had almost said divine, in his Epithets. How happy is the Word *trepidare* to signify the Course of a Rivulet, which flows *tremule* & *trepide*. which *laborat trepidare*, flows with Pain and Labour, and Murmuring!

13. *Et nimium brevis flores rosæ.*] The fol-

lowing beautiful Epigram has been translated as the best Comment upon our Author:

*Quam longa una dies, ætas tam longa rosarum,
Quas pubescentes juncta senecta premit.
Quam modo nascentem rutilus conspexit Eous,
Hanc rediens sero vespere vidit animum.*

Mark one Day's Reign, so long the lovely
Rose

In Virgin Pride with living Purple glows,
And, as it triumphs, hastens to its Doom,
While Age united nips the blushing Bloom:
That which the Sun beheld in rich Array,
Breathing fresh Fragrance to the new-born
Day.

At.

Where the pale Poplar and the Pine
Expel th' inhospitable Beam ;
In kindly Shades their Branches twine,
And toils, obliquely swift, the purling Stream.

There pour your Wines, your Odours shed,
Bring forth the rosy, short-liv'd Flower,
While Fate yet spins thy mortal Thread,
While Youth and Fortune give th' indulgent Hour.

Your purchas'd Woods, your House of State,
Your Villa wash'd by Tiber's Wave,
You must, my Dellius, yield to Fate,
And to your Heir these high-pil'd Treasures leave.

Though you could boast a Monarch's Birth ;
Though Wealth unbounded round Thee flows ;
Though poor, and sprung from vulgar Earth,
No Pity for his Victim Plato knows,

For all must tread the Paths of Fate,
And ever shakes the mortal Urn,
Whose Lot embarks us, soon or late,
On Charon's Boat, ah! never to return.

ODE

At his Return declines the haggard Head,
Its Beauties blasted, and its Glories dead. D.

15. *Res.*] Three Things invite Dellius to
pursue the Poet's Advice; *Res*, his present
State of Fortune, which was happily improved
since his submitting to Augustus after the Bat-
tle of Actium; *Etas*, his Age, which was
now in its greatest Vigour; *Fila trium for-
rum*, his Health, which promised him a Num-

ber of Years, while the Fates yet spin the
black and fatal Thread of Life. SAN.

25. *Omnium versatur urna.*] As it was
customary among the Ancients to decide Af-
fairs of utmost consequence by Lot, they
feigned, that the Names of all Mankind were
written upon Billets, and thrown into an
Urn, which was perpetually in Motion; and
that they, whose Billets were first drawn, should
die first. DAC.

CARMEN IV. *Ad XANTHIAM PHOCEUM.*

NE sit ancillæ tibi amor pudori,
 Xanthia Phoceu: prius insolentem
 Serva Briseis niveo colore
 Movit Achillem.
 Movit Ajacem Telamone natum
 Forma captivæ dominum Tecmessæ:
 Arsit Atrides medio in triumpho
 Virgine rapta;
 Barbaræ postquam cecidere turmæ
 Thessalo victore, & ademptus Hector
 Tradidit fessis leviora tolli
 Pergama Graiis.
 Nescias an te generum beati
 Phyllidos flavæ decorent parentes:
 Regium certè genus, ac Penates
 Mœret iniquos.

Crede

Horace, with an Air of Irony and Pleasantry, encourages Phoceus to indulge his Passion for his Slave. It hath been already remarked, that Lovers of this kind were called *Ancillarioli*; We have the Term in Martial, with another of the same Character.

*Ancillariolum tua te vocat uxor, & ipsa
 Leticariola est; estis, Alauda, pares.*

Verf. 3. *Niveo colore.*] Dares Phrygius hath left us the following Picture of Briseis. *Brisidam formosam, alta statura, candidam, ca-*

*pillo flavo, & molli, superciliis junctis, oculis
 venustis, corpore æquali, blandam, affabilem,
 verecundam, animo simplici, piam.* Briseis was beautiful, tall, fair-complexioned; her Hair yellow and delicate; her Eye-brows joined; her Eyes modestly sweet; and her whole Person exactly proportioned. She was gentle, affable, modest, simple of Manners, and pious. He hath also given this Description of Cassandra: *Mediocri statura; ore rotundo, rufam, oculis micantibus.* Cassandra was of middle Stature; her Mouth little and round, her Complexion ruddy, her Eyes sparkling.

13. *Nescias.*]

ODE IV. To XANTHIAS PHOCEUS.

BLUSH not, my Phoeus, though a Dame
Of servile State thy Breast enflame;
A Slave could stern Achilles move,
And bend his haughty Soul to Love:
Ajax, invincible in Arms,
Was captiv'd by his Captive's Charms:
Atrides, midst his Triumphs mourn'd,
And for a ravish'd Virgin burn'd,
What Time, the fierce Barbarian Bands
Fell by Peleides' conquering Hands,
And Troy (her Hector swept away)
Became to Greece an easier Prey.

Who knows, when Phyllis is your Bride,
To what fine Folk you'll be allied?
Her Parents dear, of gentle Race,
Shall not their Son-in-law disgrace.
She sprung from Kings, or nothing less,
And weeps the Family's Distress.

Think

13. *Nescias.*] Horace here answers an Objection, that all the Slaves he had named were Daughters of Kings; that the greatest Princes might therefore have loved them without Shame, and that these Examples could not authorise Phoeus in his Love for Phyllis, who was probably of an obscure Family. *DAC.*

15. *Regium genus.*] These Words must be construed in the Nominative Case, and do not depend upon *maeret*. As the Romans had

subdued all the Kingdoms of the World, Horace would insinuate, that Phyllis might possibly be some conquered Monarch's Daughter. When Nero had resolved to marry Acte, he suborned two Consular Persons to swear, that she was of a Family Royal. *Actem libertam paulum absuit quin iusto matrimonio sibi conjungeret, submissis Consularibus viris qui regio genere ortam pejerarent.* *SURT.*

17. *Scelust.*

Crede non illam tibi de scelestâ
 Plebe delectam; neque sic fidelem,
 Sic lucro averfam, potuisse nasci
 Matre pudendâ.

20

Brachia, & vultum, teretesque iuras,
 Integer laudo: fuge suspicari,
 Cujus octavum trepidavit ætas
 Claudere lustrum.

17. *Scelestâ plebe.*] *Scelestus* here signifies One of the Gates of Rome was called *scelestus*, miserable, calamitous. *Scelestiorem ego annum rata*, or *unfortunate*. HEINS. DAG.
argento fœnori nullum unquam vidi. PLAUT.

ODE V.

NONDUM subactâ ferre jugum valet
 Cervice; nondum munia comparis
 Æquare, nec tauri ruentis
 In Venerem tolerare pondus.
 Circa virentes est animus tuæ
 Campos juvencæ, nunc fluviis gravem
 Solantis æstum, nunc in udo
 Ludere cum vitulis salicis

5

Præ-

The twenty-second Ode of the first Book to Fuscus Ariftius commends the Beauties of Lalage, and if we believe with Mr. Dacier, that this is the same Lalage, it will be a Proof, that the Odes of Horace, in general, are not ranged in that Order, in which they were written. She is here represented as too

young for Marriage, and her Lover is advised to wait until he may with more Decency pay his Addresses to her.

Vers. 5. *Circa virentes est.*] Horace hath again given us the same Image in the eleventh Ode of the third Book.

Quæ,

Think not that such a charming She
Can of the fordid Vulgar be;
To shameless, prostituted Earth,
Think not that Phyllis owes her Birth,
Who with such Firmness could disdain
The Force and Flattery of Gain.

Yet, after all, believe me, Friend,
I can with Innocence commend
Her blooming Face, her snowy Arms,
Her taper Leg, and all her Charms,
For, trembling on to forty Years
My Age forbids all jealous Fears.

ODE V.

SEE, thy Heifer's yet unbroke
To the Labours of the Yoke,
Nor hath Strength enough to prove
Such impetuous Weight of Love.
Round the Fields her Fancy strays,
O'er the Mead she sportive plays,
Or beneath the sultry Beam
Cools her in the passing Stream,
Or with frisking Steerlings young
Sports the fallow Groves among.

*Quæ, velut latis equa trima campis,
Ludit exultim, metuitque tangi,
Nuptiarum expers, & adhuc protervo
Cruda marito.*

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Who, like a Filley o'er the Field
With playful Spirit bounds, and fears to
yield

To Hand of gentlest Touch, or prove,
Wild as she is, the Joys of wedded Love.

U

9. Pra-

Prægestientis. Tolle cupidinem

Immitis uvæ: jam tibi lividos

Distinguet Autumnus racemos

Purpureo varius colore.

Jam te sequetur (currit enim ferox

Ætas, & illi, quos tibi demiserit,

Apponet annos) jam protervâ

Fronte petet Lalage maritum;

Dilecta, quantum non Pholoë fugax,

Non Chloris, albo sic humero nitens,

Ut pura nocturno renidet

Luna mari, Cnidiufve Gyges;

Quem si puellarum infereres choro,

Mirè sagaces falleret hospites

Discrimen obscurum, solutis

Crinibus, ambiguoque vultu.

CARMEN

9. *Prægestientis.*] The Word *gestio* is properly applied to Animals, that express their Desires by their Motions; *Prægestire* is a stronger Expression of the Passions. LAMB.

10. *Jam tibi lividos distinguet Autumnus.*] It may be necessary to put these Words into their grammatical Order. *Autumnus varius jam distinguet tibi lividos racemos colore purpureo.* The various Autumn shall soon paint for You those Clusters, which are yet green and livid. Autumn is called *various* from the Variety of its Fruits. TORR.

18. *Albo sic humero nitens.*] Ladies in Rome, of more than usual Gallantry, used to dress themselves in such a Manner, that their Shoulders appeared. The Translator hath ven-

tured to change the Expression, as it could not be easily understood by an English Reader.

24. *Discrimen obscurum, ambiguoque vultu.*] The three following beautiful Passages do Honour to our Author, as they seem to be Imitations of this Line.

— — *cujus manantia fletu*

Ora puellares faciunt incerta capilli.

JUVEN.

Beneath whose virgin Locks, while flowing Tears

Bedew his Cheek, a doubtful Face appears.

Talis

Do not then commit a Rape
On the crude, unmellow'd Grape:

Autumn soon, of various Dyes,

Shall with kinder Warmth arise,

Bid the livid Clusters glow,

And a riper Purple show.

Time to Her shall count each Day,

Which from You it takes away;

Lalage, with forward Charms,

Soon shall rush into your Arms;

Pholoë, the flying Fair,

Shall not then with Her compare;

Nor the Maid of Bosom bright,

Like the Moon's unspotted Light,

O'er the Waves, with silver Rays,

When the floating Lustre plays:

Nor the Cnidian fair and young,

Who, the Virgin Choir among,

Might deceive, in Female Guise,

Strangers, though extremely wise,

With the Difference between

Sexes hardly to be seen,

With his Hair of flowing Grace,

And his boyish, girlish Face.

*Talis erat cultu facies, quam dicere vere
Virgineam in puero, puerilem in virgine posses.*

OVID.

Of either Sex each various Grace

You might behold with Joy,

And well might seem the lovely Face

Boyish in Girl, or girlish in a Boy.

*Dum dubitat Natura marem, faceretne puellam,
Factus es, ô pulcher, pæne puella puer.*

AUSON.

While Nature doubtful stands

A Male, or Female to compose,

Beneath her forming Hands

Almost a Girl the beauteous Boy arose.

U 2

CARMEN VI. *Ad SEPTIMIUM.*

SEPTIMI, Gades aditure mecum, &
Cantabrum indoctum juga ferre nostra, &
Barbaras Syrtes, ubi Maura semper

Æstuat unda;

Tibur Argeo positum colono

5

Sit meæ sedes utinam senectæ;

Sit modus lassio maris, & viarum,

Militiæque:

Unde si Parcæ prohibent iniquæ,

Dulce pellitis ovibus Galefi

10

Flumen, & regnata petam Laconi

Rura Phalanto.

Ille

Septimius, in his Professions of Friendship to Horace, assured him, that he would run all future Hazards of his Fortune, and that nothing should ever separate them again. The Poet declares to Him, that tired of the Fatigues of War, he now only wished to pass the Remainder of his Days in Tranquillity, either at his own Seat near Tibur, or with Septimius at Tarentum.

SAN.

Vers. 1. *Septimi, Gades aditure mecum.*] Septimius, according to the old Scholiast, was a Roman Knight. He attended Tiberius in his Eastern Expedition in 731, and we may believe he was well esteemed by Augustus, since he is mentioned with Regard by Him in a Letter to Horace: *Tui qualem habeam memoriam poteris ex Septimio nostro audire; nam incidit ut coram illo foret a me mentio tui.* This Expression *Gades aditure*, is only a warm, poetical manner of saying, no Toils or Dangers should divide their Friendship. Catullus, Ovid and Propertius have Instances of this

Language; and Horace in the same Style promises to attend Mæcenas, when he went with Octavius to the War against Antony.

If the Poet had written this Ode with a real Intention of going with Septimius to Spain, and following Augustus in his Expedition against the Cantabrians, why does he mention Cales, and the Syrtes of Afric? This was a very indirect Road from Rome to Cantabria, which is distant from Cales the whole Length of Spain, and yet more distant from the Quick-Sands of Africa. Mr. Dacier, who appears in single Opposition to all the Commentators, says, that Horace speaks here upon the Faith of History, which informs us, that Augustus was obliged to send a Fleet against the Cantabrians, from whence the Poet very justly mentions Cales. Yet when Augustus left Rome, he did not propose going to Spain, but was recalled, from his intended Expedition against the Britons, by a Revolt of the Cantabrians. Horace therefore could

not

ODE VI. To SEPTIMIUS.

SEPTIMIUS, who hast vow'd to go
 With Horace even to farthest Spain,
 Or see the fierce Cantabrian Foe,
 Untaught to bear the Roman Chain,
 Or the barbaric Syrts, with mad Recoil
 Where Mauritanian Billows ceaseless boil;

May Tibur to my latest Hours
 Afford a kind and calm Retreat;
 Tibur, beneath whose lofty Towers
 The Grecians fix'd their blissful Seat;
 There may my Labours end, my Wandering cease,
 There all my Toils of Warfare rest in Peace.

But should the partial Fates refuse
 That purer Air to let me breathe,
 Galefus, gentle Stream, I'll chuse,
 Where Flocks of richest Fleeces bathe:
 Phalantus there his rural Sceptre sway'd,
 Uncertain Offspring of a Spartan Maid.

No

not possibly suppose he should be obliged to go in Person to subdue that People, or even to send a Fleet against them. SAN.

7. *Sit modus lassæ maris.*] The Poet says in general, that whether he should be obliged to travel by Sea or Land, or to bear Arms again, he wishes that Tibur may be the Retreat of his old Age. He had not only served under Brutus, but attended Mæcenæ to the second Congress at Brundisium, and through all the War of Sicily. These violent Motions were

by no means agreeable to his Humour and Complexion. He was a Poet, a Philosopher, and of a Constitution too delicate to bear such Fatigues. SAN.

10. *Pellitis ovibus.*] The Sheep of Tarentum and Attica had a Wool so fine, that they were covered with Skins to preserve it from the Inclemency of the Weather. Pliny says, these Covertures were brought from Arabia.

Cave.
 18. *Fertili*

Ille terrarum mihi præter omnes
 Angulus ridet; ubi non Hymetto
 Mella decedunt, viridique certat
 Bacca Venafro;

15

Ver ubi longum, repidasque præbet
 Jupiter brumas, & amicus Aulon
 Fertili Baccho minimum Falernis
 Invidet uvis.

20

Ille te mecum locus, & beatæ
 Postulant arces: ibi tu calentem
 Debitâ sparges lacrymâ favillam
 Vatis amici.

CARMEN

18. *Fertili Baccho.*] It is probable that Aulon was a little Hill, near Tarentum, famous for its Vines. It is mentioned by Martial as equally remarkable for its Wool.

*Nobilis & lanis & felix vitibus Aulon
 Det pretiosa tibi vellera, vina mihi.*

Fam'd for its Wool, and happy in its Vines,
 Yours be its Fleeces, and be mine its Wines.

Horace says *fertili Baccho*, Tibullus *Bacebi*

cura Falernus ager, and Propertius Bacche, soles Phæbo fertilis esse tuo. TORR.

23. *Debitâ spargis.*] The Poet here requires the last Office of Friendship from Septimius, that He would sprinkle his Ashes with a Tear. These Words *CUM LACRYMIS POSUIT* are frequently found in ancient Epitaphs, and in the Urn a little Bottle filled with Tears.

Nos viles animæ, inhumata infletaque turba.

TORR.

Favillam.

No Spot so joyous smiles to Me
Of this wide Globe's extended Shores;
Where nor the Labours of the Bee
Yield to Hymettus' golden Stores,
Nor the green Berry of Venafran Soil
Swell with a riper Flood of fragrant Oil.

There Jove his kindest Gifts bestows,
There joys to crown the fertile Plains,
With genial Warmth the Winter glows,
And Spring with lengthen'd Honours reigns,
Nor Aulon, friendly to the cluster'd Vine,
Envies the Vintage of Falernian Wine.

That happy Place, that sweet Retreat,
The charming Hills that round it rise,
Your latest Hours and mine await,
And when at length your Horace dies,
There the deep Sigh thy Poet-Friend shall mourn,
And pious Tears bedew his glowing Urn.

ODE

Favillam. J Horace, more strongly to mark
the Friendship of Septimius, says, that he
shall perform this last pious Office, before his

Ashes shall be cold; while they are yet glow-
ing from the funeral Pile.

DAC.

CARMEN VII. *Ad POMPEIUM VARUM.*

O SÆPE mecum tempus in ultimum
 Deducte, Bruto militiæ duce,
 Quis te redonavit Quiritem
 Dīs patriis, Italoque cælo,
 Pompei, meorum prime sodalium?
 Cum quo morantem sæpe diem mero
 Fregi, coronatus nitentes
 Malobathro Syrio capillos.
 Tecum Philippos, & celerem fugam
 Sensi, relictā non bene parmula;
 Quum fracta virtus, & minaces
 Turpe! solum tetigere mento.

5

10

Sed

When a Peace was concluded in the Year 715 between Sextus Pompeius and the Triumvirate, a general Amnesty was granted to all, who had followed the Party of Pompey. This seemed to Varus a favourable Occasion of quitting the Profession of Arms, and returning to Rome, when probably this Ode was written. Horace was then twenty-six Years of Age.

MASSON.

Verf. 1. *Sæpe.*] This Passage is of Importance, with regard to the Life of Horace. Brutus took with him from Athens, eight or nine Months after Cæsar's Death, a Number of young Gentlemen, who were willing to follow his Fortunes in the Cause of Liberty. Our Poet then began his Warfare. He continued two Years under the Command of that great Man, and, we may believe, with some Merit, since he was raised to the Tribuneship of a Legion.

3. *Quis te redonavit*] This is not an Interrogation proceeding from Ignorance or Uncertainty. It is a kind of Exclamation; an

Expression vivid and natural, arising from the Joy, which Horace feels at Sight of a Friend from whom he had been many Years separated by the Misfortunes of the Times. *Quis te redonavit, quis te casus restituit! quam felici tandem fato restitutus fuisti!*

SAN.

5. *Pompei.*] We do not find, that the Family of Pompey ever took the Surname of Varus. Mr. Sanadon therefore believes the Ode ought to be inscribed to Pompeius Græphus, to whom Horace writes another Ode, *Otium Divos*, &c. and whom he mentions in his Epistle to Iccius.

7. *Fregi diem.*] See the Notes on *nec partem solido demere de die*. First Ode.

Coronatus nitentes malobathro capillos.] The Use of Crowns and Essences was first introduced into the Roman Entertainments by the Ladies.

DAC.

10. *Parmula.*] There is something ingenuous in the Poet's recording this Instance of his own Cowardice, which possibly might never have been known to Posterity. Archilochus,

ODE VII. To POMPEIUS VARUS.

VARUS, in earthly Youth belov'd,
 In War's extremest Dangers prov'd,
 Our daring Host when Brutus led,
 And in the Cause of Freedom bled,
 To Rome and all her Guardian Powers
 What happy Chance my Friend restores,
 With whom I've cheer'd the tedious Day,
 And drank its loitering Hours away;
 Profuse of Sweets while Syria shed
 Her liquid Odours on my Head?
 With Thee I saw Philippi's Plain,
 Its fatal Rout; a fearful Scene!
 And dropp'd, alas! th' inglorious Shield,
 Where Valour's self was forc'd to yield,
 Where soil'd in Dust the vanquish'd lay,
 And breath'd th' indignant Soul away.

But

Iochus, Alcæus, and Demosthenes are Examples of the same Ingenuity of Spirit. Next to true Courage, says a French Commander, nothing is more brave than a Confession of Cowardice.

SAN.

When the Athenians routed the Lesbians, they found the Arms of Alcæus on the Field of Battle, and dedicated them to Minerva, as a glorious Monument of their Victory. A Circumstance, which Alcæus took care not to forget in the Verses, which he made on his Misfortune.

11. *Fraſta virtus.*] The Poet, by doing Justice to the Vanquish'd, pays the highest Compliment to their Conquerors; and in reality the better Troops were on the Side of Brutus and Cassius, although Fortune declared

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for Octavius and Antony. Florus speaking of this Battle.—*Sed quanto efficacior est Fortuna quam Virtus!*

DAC.

Virtue among the ancient Romans usually signified Valour, as among the modern Romans it means a Knowledge of the politer Arts, Poetry, Music, Painting, and Statuary. Some Commentators would here apply the Word to the moral Character of Brutus, but perhaps the Poet dare not thus describe the Person, whom he was obliged to call the Murderer of Cæsar. Besides, Valour may be overcome, but Virtue never can.

Minaces.] After the Battle of Philippi, in which Brutus routed the Forces of Octavius, his Soldiers demanded, in a mutinous Manner, to be led against the Enemy. They complained,

X

Sed me per hostes Mercurius celer

Denso paventem sustulit aëre :

Te rursus in bellum resorbens

Unda fretis tulit aestuosus.

Ergo obligatam redde Jovi dapem;

Longaque fessum militia latus

Depone sub lauru mea; neu

Parce cadis tibi destinatis.

Oblivioso levia Massico

Ciboria exple: funde capacibus

Unguenta de conchis. Quis udo

Deproperare apio coronas,

15

20

Curative

complained, that They were confined within their Camp, when the Forces of Octavius, broken by their late Defeat, and oppressed by Famine, might easily be conquered. Brutus at last fatally gave way to their Impatience and Temerity, for which the Poet gives them the Epithet *minaces*.

12. *Turpe!*] By dividing *turpe* from *solum*, to which it is usually joined as an Epithet, and by a different Manner of pointing, we give it the Force of an Exclamation. *Et minaces, turpe! solum tetigere mento.* SAN.

13. *Sed me per hostes, &c.*] Horace here alludes to the Battles of Homer, where Heroes are frequently carried off from Danger by their guardian Gods; and as Mercury presided over Arts and Sciences, particularly over Lyric Poetry, the Poet hath here chosen him for his Protector. CRUQ. LAMB.

15. *Te rursus.*] The French Critics imagine, that Varus, after the Battle of Philippi, embarked on board the Fleets either of Domitius or Murcus, who continued the War under the younger Pompey against Octavius and Antony: Thus by a conjectural Piece of History, incapable of Proof, they destroy the Beauty of a Metaphor, which very naturally represents Pompey carried out by the Tide into the main Ocean of War.

17. *Dapem.*] *Dapis* was properly a Sacrifice which was yearly offered to Jupiter, from thence called *Dapalis*. It was afterwards understood of all Kinds of Sacrifices and Festivals. DAC.

18. *Fessum longa militia.*] Five Years in a Party, always unfortunate, might well seem a tedious and fatiguing Warfare; at least such an Expression is very natural in a Poet of an indolent, unactive Complexion. SAN.

25. *Arbitrum bibendi.*] Cicero says with a good deal of Pleasantry of Verres, *This Praetor, so severe of Manners, so diligent in his Office, who never obeyed the Laws of the Roman People, yet never violated the Laws of drinking.*

The Romans in their Entertainments usually appointed a Person, whom they called King, with a Power to regulate the Feast, and govern the Guests. His Office was decided by the best Cast on the Dice, which was called *Venus* or *Venerius jactus*, or *Basilicus*. The Games of this Kind were the *Ludi talorum* and *Ludi tesserarum*, for the *Alea* were forbidden by Law. *Venus* was the fortunate Cast in both Games, but with this Difference, that with the *Tali* all the Dice were to rise in different Numbers, but with the *Tesseræ* the Winner was to throw three Sixes. If we enquire why the Cast of Sixes was called

Venus,

But me, when dying with my Fear,
Through warring Hosts, enwrap'd in Air
Swift did the God of Wit convey;
While Thee, wild War's tempestuous Sea
Reforbing, hurried far from Shore,
And to new Scenes of Slaughter bore.

To Jove thy votive Offering pay
And here beneath my Laurels lay
Thy Limbs, from Toils of Warfare free,
Nor spare the Casks reserv'd for Thee,
But joyous fill the polish'd Bowl;
With Wine oblivious chear thy Soul,
And from the breathing Phials pour
Of essenc'd Sweets a larger Show'r.

But who the Wreath unfading weaves
Of Parsly or of Myrtle-Leaves?

To

Venus, the skilful in theological Arithmetic, says Mr. Dacier, inform us, that the World having been perfectly finished the sixth Day, the Number Six was from thence esteemed fortunate and happy, and was even called *κόσμος*, or *World*.

Lipsius hath collected fifteen Laws of the Roman Entertainments, of which the following are most remarkable:

Vinum purum putum puer infundito.
A summo ad imum more majorum bibunto.
Decem cyathi summa potio sunt.
Musis novum, decimum Apollini libanto.
Dominam si quis habessit indicium facito.
Rixa, clamor, contentio ad Thracas
Alegantor; eorum vicem carmen,
Aliudve quid Musæum proferunto.

Unmix'd be our Wine, and pure let it flow,
As our Fathers ordain'd, from the High to the
Low.

Let our Bumpers, while jovial we give out
the Toast

In gay Compotation, be ten at the most;
The Ninth to the Muses in Order must follow,
The Tenth a Libation be made to Apollo.
If any one harbours a Nymph in his Breast;
Let him name the fair Tyrant, who robs him
of Rest;

Let Quarrels, and Clamour, and vile Dispu-
tation

In Banishment endless be sent to the Thracian;
While here in their Stead, in our Good-
fellow Matches

Carousing melodious, we sing merry Catches.

D.
27. *Bacchabor.*] The Greeks have many
Examples of Verbs formed from proper
Names, *Ἀγρομήδων* to grow black like an
Egyptian, *Φαλαῖον*, and *Βακχάιον*, to be in-
spired by Phœbus, and Bacchus; thus the La-
tins have formed the Verbs *Græcari* and *Bac-
chari*. But if the Translation hath been too

bold

Curatve myrto? Quem Venus arbitrum 25
 Dicet bibendi? Non ego faniùs
 Bacchabor Edonis: recepto
 Dulce mihi furere est amico.

bold in imitating Beauties not natural to the English Tongue, the Fault may be corrected by reading *riot* or *revel* instead of *Bacchus*.

CARMEN VIII. *Ad BARINEN.*

ULLA si juris tibi pejerati
 Pœna, Barine, nocuisset unquam;
 Dente si nigro fieres, vel uno
 Turpior ungui;
 Crederem: sed tu, simul obligasti 5
 Perfidum votis caput, enitescis
 Pulchrior multo, juvenumque prodis.
 Publica cura.
 Expidit matris cineres opertos
 Fallere, ac toto taciturna noctis 10
 Signa cum cœlo, gelidâque divos.
 Morte carentes.

Ridet

The Gallantry of this Ode is of a very particular Kind. The Poet pays such Compliments to Barine's Beauty, as are almost worth a Woman's Perjury to deserve; especially when every new Instance of deceiving gives a new Charm.

Verf. 1. *Ulla si juris.*] The Ancients believed that a Lye was always attended with some immediate Punishment, the Loss of a Tooth, a Blister on the Tongue, &c.

*Esse Deos credamne? fidem jurata fefellit,
 Et facies illi, quæ fuit ante, manet.*

4

*Quam longos habuit, nondum perjura, capillos,
 Tam longos, postquam Numina læsit,
 habet. Ovid. DAC.*

Can there be Gods? The perjur'd Fair-one swore,

Yet looks as lovely, as She look'd before.
 Long flow'd the careless Tresses of her Hair:
 While yet She shone as innocent as fair;
 Long flow the Tresses of the Wanton now,
 And sport as Trophies of her broken Vow.

D.

5. *Sed tu, simul obligasti.*] They, who made either

To whom shall Beauty's Queen assign
 To reign the Monarch of our Wine?
 For Thracian-like I'll drink to day,
 And deeply Bacchus it away.
 Our Transports for a Friend restor'd,
 Should even to Madness shake the Board.

ODE VIII. To BARINE.

IF e'er th' insulted Powers had shed
 The slightest Vengeance on thy Head,
 If but a Nail or Tooth of Thee
 Were blacken'd by thy Perjury,
 Again thy Falshood might deceive,
 And I the faithless Vow believe.
 But when, Perfidious, you engage
 To meet high Heaven's vindictive Rage,
 You rise, with heighten'd Lustre fair,
 Of all our Youth the public Care.
 It thrives with Thee to be forsworn
 By thy dead Mother's hallow'd Urn:
 By Heaven, and all the Stars, that roll
 In silent Circuit round the Pole;
 By Heaven and every nightly Sign,
 By every deathless Power divine;

either Oaths, or Promises, submitted themselves tacitly to the Pains and Curses, which ought to fall upon their Heads if They swore falsely, or did not perform their Promises. They were called *voti rei*, or *voto damnati*, and their Heads, in the Language of Horace, were devoted to the Vengeance of the Gods, if they

did not perform their Vows.

9. *Expedi.*] Perhaps these four Lines are an Explanation of Barine's Oath, and we find in Propertius almost the Form of it,

*Ossa tibi juro per matris, & ossa parentis;
 Si fallo, cinis, heu! sis mihi uterque
 gravis.*

For

DAC.

DAC.

13. *Ridet.*

Ridet hoc, inquam, Venus ipsa; rident
 Simples Nymphæ; ferus & Cupido,
 Semper ardentes acuens sagittas
 Cote cruentâ.

15

Adde, quod pubes tibi crescit omnis;
 Servitus crescit nova; nec priores
 Impiæ tectum dominæ relinquunt
 Sæpe minati.

20

Te suis matres metuunt juvenis;
 Te senes parci, miseræque nuper
 Virgines nuptæ, tua ne retardet
 Aura maritos.

13. *Ridet.*] Venus, Cupid, and the Nymphs, are not the only Deities, who laugh at the Perjuries of Lovers. Jupiter himself is equally good-natured, and Plato gives a very whimsical Reason for it. The Pleasures, says he, are Infants incapable of Understanding and Judgement, therefore not liable to Punishment for Perjury or Breach of Promise. From hence came the Proverb *Aphrodisium Juramentum* a Lover's Oath.

16. *Cote cruentâ.*] Anacreon says, when Vulcan forges the Arrows of Love, Venus dips their Points into Honey, but that Cupid afterwards tempers and hardens them with Gall. This Image of the God sharpening his Arrows on a Whetstone wet with Blood, instead of Oil or Water, hath something very pleasantly terrible.

The Translation hath endeavoured to open the Thought of Horace by carrying it a little farther

CARMEN IX. *Ad VALGIUM.*

NON semper imbres nubibus hispidos
 Manant in agros; aut mare Caspium
 Vexant inæquales procellæ
 Usque; nec Armeniis in oris,

Amice

To know how to comfort the afflicted is a Talent which few People possess, while every one is willing to make Trial of his Skill. But indeed it were better, in Losses that are without Remedy, to talk to the Heart than to the Understanding; for Motives of Consolation, which are most natural and obvious, are frequently more successful, than the gravest

Maxims of Morality, and the most curious Refinements of Reason. Such is the Method of Horace in comforting a Father, afflicted for the Death of a Son whom he tenderly loved. He does not condemn his Grief, but proposes to him to stop the Continuance of it, or at least to suspend its Course.

It

For Venus laughs at all thy Wiles,
 The gentle Nymphs behold with Smiles,
 And, with the Blood of some poor Swain,
 By thy perfidious Beauty slain,
 Fierce Cupid whets his burning Darts,
 For Thee to wound new Lovers Hearts.

Thy Train of Slaves grows every Day,
 Infants are rising to thy Sway,
 And They, who swore to break thy Chain,
 Yet haunt those impious Doors again.
 Thee Mothers for their Striplings fear,
 The Father trembles for his Heir,
 And weeping stands the Virgin-Bride,
 In Hymen's Fetters newly tied,
 Lest You detain, with brighter Charms,
 Her perjur'd Husband from her Arms.

farther than he hath expressed it. Cupid wets and sharpens his Arrows for the Death of his Whetstone with the Blood of some Un- some future Lovers. fortunate, who was slain by Barine's Cruelty,

ODE IX. To VALGIUS.

NOR everlasting Rain deforms
 The squalid Fields, nor endless Storms,
 Inconstant, vex the Caspian Main,
 Nor on Armenia's frozen Plain

The:

It is not difficult to ascertain the Date of this Ode. The two last Strophes shew that it was written in 734, the Year after Augustus his Armenian Expedition.

SAN.

Verf. 3. *Inaequales procellae.*] Our latest Accounts of this Sea describe it as extremely tempestuous and inconstant; exposed on every

side to Storms; without Harbours for Shipping; and navigable only from the End of April to the Beginning of October. Horace therefore speaks with his usual Exactness, and characterises the Caspian Sea.

SAN.

4. *Armeniis in oris.*] Armenia is surrounded with Mountains continually covered with Snow.

Amice Valgi, stat glacies iners
 Menses per omnes; aut Aquilonibus
 Querceta Gargani laborant,
 Et foliis viduantur orni.

5

Tu semper urges flebilibus modis
 Mysten ademptum; nec tibi Vespere
 Surgente decedunt amores,
 Nec rapidum fugiente solem.

10

At non ter ævo functus amabilem
 Ploravit omnes Antiochum senex
 Annos; nec impubem parentes
 Troïlon, aut Phrygiæ sorores
 Flevere semper. Define mollium
 Tandem querelarum; ac potius nova
 Cantemus Augusti tropæa
 Cæsaris; & rigidum Niphaten,

15

20

Medumque

Snow. The Nature of the Soil, which is impregnated with Salt, contributes to the Coldness of the Climate, nor is it uncommon to see Frost and Snow there in the Month of June.

SAN.

5. *Glacies iners.*] Mr. Sanadon frequently blames Horace for an inharmonious flowing of his Lines, and a disagreeable chiming of his Words. He quarrels with him in this Ode for a Length of Consonants, *Glacies iners menses per omnes*, which he would not forgive even in a Poet of these Days.

Such Remarks very often shew a manly and spirited Carelessness in a Writer, and perhaps a cold and delicate Exactness in a Critic. Will it be too bold to say, that Horace might have intended by this very Length of Consonants to image to us a dull, unactive, lifeless Weight of Snow; for such is the Meaning of

the Word *iners*? There is in Terence a beautiful Instance of this kind, which it is impossible to read without feeling a sort of Tedioufness in the Words. *Tædit earum quotidianarum formarum.*

9. *Urges flebilibus modis Mysten.*] Valgius continually pursues (such is the Force of the Verb *urgere*) with lamentable Elegies the Death of Mystes; a Name, which signifies consecrated or initiated; for probably the Son of Valgius was dedicated to some God, and this was his domestic Name.

CRUQ.

10. *Nec tibi Vespere.*] This Star hath different Names, according to its different Employments. It is called Lucifer in the Morning, and is represented as a Boy sitting on a white Horse, *albo Lucifer exit clarus equo.* His Employment was to awake Aurora, *Lucifer ignes evocet Auroræ*, and as he was the brightest

The loitering Snow unmelting lies,
 Nor loud when Northern Winds arise,
 The labouring Forests bend the Head,
 Nor yet their leafy Honours shed :
 But you in ceaseless Tears complain,
 And still indulge this weeping Strain.
 When Vesper lifts his Evening Ray,
 Or flies the rapid Beam of Day,
 The Death of Mystes fills your Eyes,
 And bids the tender Passion rise.

Not for his Son the Grecian Sage,
 Renown'd for thrice the mortal Age ;
 Not for their youthful Brother dead
 Such Sorrows Priam's Daughters shed.
 At length these weak Complaints give o'er,
 Indulge th' unmanly Grief no more,
 But let us bolder sweep the String,
 And Cæsar's new-rais'd Trophies sing ;

Or

brightest of all the heavenly Host of Stars, so he was the last that left the Skies, *cæloque novissimus exit.*

In the Evening he is mounted on an Horse of a darker Colour, *fusco equo*, and is represented with a melancholy, gloomy Aspect, *vultum ferrugine Lucifers parvus erat.* He now changes his Name, and is generally called Hesperus.

If better Thou belong not to the Dawn,
 Sure Pledge of rising Day. MILTON.

18. *Ac potius nova.*] This Expedition of Augustus was the most glorious of his whole Life. He not only made the Roman Name revered to the utmost Bounds of Asia and

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Y

Africa, by imposing Conditions of Peace upon the Indians and Ethiopians : He not only confirmed the Repose of the Empire, by establishing in Greece, Sicily, and Asia Minor, a stable and uniform Government ; by dividing Armenia, Cilicia, and Arabia, in Favour of Princes attached to the Interest of the Republic, but humbled the Pride of the Parthians, by obliging Phraates to restore the Roman Eagles and Prisoners taken thirty Years before, and to pull down the Trophies that Orodes had erected for the Defeat of Crassus.

To perpetuate the Memory of this Success, he struck a Medal with this Inscription *PRO SIGNIS RECEPTIS.* SAN.

21. *Medumque*

Medumque flumen gentibus additum

Victis, minores volvere vortices,

Intraque præseptum Gelonos

Exiguus equitare campis.

21. *Medumque flumen.*] By the River Medus Horace means the Parthians, as he would distinguish the Armenians by Niphates. The first of these Rivers divided the Empires of the Romans and Parthians, and it appears by Plutarch, that Horace in calling it *Medus* hath only

CARMEN X. *Ad LICINIUM MURENAM.*

RECTIUS vives, Licini, neque altum
Semper urgendo; neque, dum procellas
Cautus horrescis, nimium premendo
Litum iniquum.

Auream quisquis mediocritatem
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidendâ
Sobrius aulâ.

Sævius ventis agitatur ingens
Pinus: excelsæ graviore casu
Decidunt turres; feriuntque summos
Fulgura montes.

5

10

Sperat

Licinius was a young Man of an ardent, restless, and ambitious Spirit. He had ruined his Fortune in the civil Wars, when his Brother Proculeius, with an uncommon Generosity, divided his Patrimony with him and Terentius. But a State of Dependence and Mediocrity was by no means suited to his Humour, and having engaged himself in a

Conspiracy against Augustus, he was banished and afterwards put to Death, notwithstanding all the Interest of Proculeius, and Mæcenas, who had married his Sister Terentia.

Horace, who knew his Temper, lays down some general Rules for his Conduct, but without any Application, which could either disoblige or injure him. The Sentiments of this Ode

Or sing Niphates' freezing Flood,
 And Medus, with his Realms, subdued;
 Whose Waves are taught with humbler Pride
 Smoother to roll their lessening Tide,
 And Scythians, who reluctant yield,
 Nor pour their Squadrons o'er the Field.

only given us its ancient Name. *Euphrates* is here called Niphates, as it rises out of a
didus est primum Medus. Probably the Tigris Mountain of that Name. SAN.

ODE X. To LICINIUS MURENA.

L ICINIUS, would You live with Ease,
 Tempt not too far the boundless Seas;
 And when You hear the Tempest roar,
 Press not too near th' unequal Shore.

The Man, within the golden Mean,
 Who can his boldest Wish contain,
 Securely views the ruin'd Cell
 Where sordid Want and Sorrow dwell,
 And in himself serenely great
 Declines an envied Room of State.

When high in Air the Pine ascends
 To every ruder Blast it bends:
 The Palace from its airy Height
 Falls tumbling down with heavier Weight,
 And when from Heaven the Lightning flies,
 It blasts the Hills, which proudest rise.

Ode are entirely moral, but enlivened by different Metaphors, and animated by different Comparisons; for if Morality be not treated

with Art and Spirit, it will disgust by its Dryness, or grow tedious by its Length. SAN.

Y 2

With.
 Vers.

Sperat infestis, metuit secundis

Alteram sortem bene præparatum

Pectus. Informes hyemes reducit

Jupiter; idem

Summovet. Non, si malè nunc, & olim

Sic erit. Quondam citharæ tacentem

Suscitat Musam, neque semper arcum

Tendit Apollo.

Rebus angustis animosus, atque

Fortis appare: sapienter idem

Contraheis vento nimum secundo

Turgida vela.

Verf. 9. *Sævius*.] This Correction, which consists in a single Letter, is taken from an Edition published in the Year 1701, and Mr. Cuninghame hath proposed it in his Notes without condemning it. The Poet both in Justness of Sentiment and Expression should say, *Sævius ventis agitur pinus*, after having said, *excelsæ gravius turres decidunt*, and *fulgura summos feriunt montes*. SAN.

12. *Fulgura*.] This Reading is found in almost all the ancient Manuscripts, and St. Jerom has thrice quoted this Passage and al-

ways with the Word *Fulgura*. From *Fulgur* is formed *Fulguritus*, *Thunder-struck*.

LAMB. BENT. CUN.

13. *Metuit secundis*.] Good Fortune, says Publius Sirus, is of a glassy Nature, bright and brittle. *Fortuna vitrea est; tunc, quum splendet, frangitur*.

15. *Informes hyemes*.] This Epithet is bold and uncommon. Winter makes the Face of Nature ugly and deformed. SAN.

19. *Suscitat Musam*.] Horace is not here speaking of any particular Muse, or of the

CARMEN XI. Ad QUINTIUM HIRPINUM.

QUID bellicosus Cantaber, & Scythes,

Hirpine Quinti, cogitet, Adriâ

Divisus objecto, remittas

Quærere: neu trepides in usum

Poscentis

The Design of this Ode is well supported. The Opening is serious, but the Scene grows lively by Degrees, and the two Actors at the

End are seated in a rural Arbour near a River's Side calling for Wine and Music. SAN.

Verf. 1. *Cantaber, & Scythes*.] The Commentators

With Virtue's tranquil Wisdom blest,
 Who e'er enjoys th' untroubled Breast,
 With Hope the gloomy Hour can chear,
 And temper Happiness with Fear.
 If Jove the Winter's Horrors bring,
 Great Jove restores the genial Spring;
 Then let us not of Fate complain,
 For soon shall change the gloomy Scene.
 Apollo sometimes can inspire
 The silent Muse, and wake the Lyre;
 The deathful Bow not always plies,
 Th' unerring Dart not always flies,
 When Fortune, various Goddess, lowers,
 Collect your Strength, exert your Powers,
 But, when she breathes a kinder Gale,
 Wisely contract your swelling Sail.

Muses in general. He represents Apollo holding in one Hand the Instrument of his Displeasure, in the other the Symbol of his Good-humour. *Musa cithara* is a poetical Expression for the Lyre itself, as *Musa traxedia* signifies Tragedy.

BENT.

21. *Animosus atque fortis.*] The Poet very justly joins these Epithets. The first marks only the Disposition of the Soul; the second means those Actions, which arise from that Disposition; or in other Words, Courage and Fortitude.

DAC.

ODE XI. TO QUINTIUS HIRPINUS.

BE not anxious, Friend, to know
 What the fierce Cantabrian Foe,
 What intends the Scythian's Pride,
 Far from Us whom Seas divide.

Tremble

mentators have thrown away a great deal of Learning to fix the Date of this Ode. They first suppose it was written when the Cantabrians and Scythians were actually in Arms

against the Republic, and then labour to prove it by History, and to reconcile the different Revolts of those Nations to the same Time.

The

Poscentis ævi pauca. Fugit retro
 Levis juventas & decot, arida
 Pellente lascivos Amores
 Canitie, facilemque Somnum.
 Non semper idem floribus est honor
 Vernis: neque uno Luna rubens nitet
 Vultu. Quid æternis minorem
 Consiliis animum fatigas?
 Cur non sub altâ vel platano, vel hâc
 Pinu jacentes sic temere, & rosâ
 Canos odorati capillos,
 Dum licet, Assyriâque nardo
 Potamus uncti? Dissipat Evrus
 Curas edaces. Quis puer ocus
 Restinguet ardentis Falerni
 Pocula prætereunte lymphâ?

5

10

15

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Quis

The Words of Horace do not necessarily mean, that the War was yet begun. The Word *cogitet* rather implies the Designs of these People, than their being really in Action. The Poet only advises his Friend not to torment Himself with distant and visionary Terrours either for his own, or for the public Welfare. *Quid bellicosus Cantaber & Scythes cogitet, remittas querere: neu tropides in usum poscentis ævi pauca.* This Language doth not necessarily mean, that these People were actually in Arms, but that their Fidelity could be little depended upon, and that some new Revolt might be soon expected.

We can only pronounce with Certainty,

2

from the eighth and fifteenth Lines, that the Ode was written when Horace and Quintius were largely past their Youth.

5. *Fugit retro levis juventas.* This general Reflexion serves to prove the Sense of the Ode, as it appears in the last Note. Life, for its real Happiness, requires very little more than Necessaries, and the Shortness of it breaks all our Schemes. The Picture of dry and withered Age chasing away Youth, the Loves, and Sleep is delicate and natural Imagery.

9. *Non semper idem floribus.* Nothing is less durable than Flowers in Spring; nothing more changeable than the Moon; yet these are

are

Tremble not with vain Desires,
 Few the Things which Life requires.
 Youth with rapid Swiftness flies,
 Beauty's Lustre quickly dies,
 Wither'd Age drives far away
 Gentle Sleep and amorous Play.
 When in vernal Bloom they glow
 Flowers their gayest Honours show;
 Nor the Moon with equal Grace
 Always lifts her ruddy Face.
 Thus while Nature's Works decay,
 Busy mortal, prithee say,
 Why do you fatigue the Mind,
 Not for endless Schemes design'd?

Thus beneath this lofty Shade,
 Thus in careless Freedom laid,
 While Assyrian Essence sheds
 Liquid Fragrance on our Heads,
 While we lie with Roses crown'd,
 Let the chearful Bowl go round:
 Bacchus can our Cares controul,
 Cares that prey upon the Soul.

Who

are the best Images of human Life. Why then should Creatures, by Nature formed to Mortality, fatigue themselves with endless and uncertain Projects? From these grand Principles a chearful Enjoyment of the present Hour is a Conclusion not unworthy of

an Epicurean Moralist.

18. *Quis puer.*] The Poet's Invitation instantly passes into Action. These Vivacities are usual to him, especially when he proposes a Party of Pleasure.

TOR. SAN.

SAN.

21. *Quis*

Quis devium scortum eliciet domo
Lyden? eburnâ, dic age, cum lyrâ
Maturet, incomtam Lacenæ
More comam religata nodum.

21. *Quis devium.*] There are almost as many different Opinions upon this Strophe, as there are different Commentators. They have enquired, with very grave and learned Curiosity, into the Meaning of almost every Word, and yet have left the Sense uncertain, although not undetermined.

Torrentius, for the Honour of Horace, asserts, from the Word *eliciet*, (which shews that some Art was necessary to the Invitation) that Lyde was no common Prostitute. To

which Remark, her being at home adds no inconsiderable Strength. Yet *scortum* is a coarse Name for a Woman of the most infamous Character, and Lyde seems to be sent for to the present Entertainment more for her Music, than her Beauty.

But a Difficulty of more Moment arises with regard to Lyde's Dress. Horace desires Her to tie her Hair carelessly like the Lacedæmonian Ladies, whom Virgil describes with Hair loose and flowing in the Wind.

Mr.

CARMEN XII. *Ad MÆCENATEM.*

NOLIS longa feræ bella Numantia
Nec durum Annibalem, nec Siculum mare,
Pœno purpureum sanguine, mollibus
Aptari citharæ modis;

Nec

The Subject of this Ode is almost the same as that of two others *Scriberis Vario* and *Pin-darum quisquis*, but the Conduct is different. There is not here any Allegory, and the Reasons, with which the Poet excuses Himself for not writing of Wars and Conquests, are more natural and more enlarged. It appears by the eleventh Verse, that the Ode was written before the Year 725, and they, who are fond of guessing, may naturally assign any following Year.

SAN.

Verf. 1. *Feræ Numantia.*] Numantia is here called *feræ* for the Fierceness of its Inhabitants, who chose to destroy themselves by Sword, and Fire, and Poison, rather than yield to the Roman People. DAC.

2. *Durum.*] Doctor Bentley, Mr. Cuning-ham, and Sanadon, have received this Epithet instead of *durum*. It is found in the greater Number of Copies, and in some of the first Editions. It makes an Opposition to *mollibus*,

litus,

Who shall from the passing Stream
 Quench our Wine's Falernian Flame;
 Who the vagrant Wanton bring,
 Mistress of the Lyric String,
 With her flowing Tresses tied,
 Careless like a Spartan Bride.

Mr. Dacier reconciles the two Poets by assuring us, that Virgil describes a Spartan Maid, and Horace means a Matron of Sparta; that in Greece, and particularly in Lacedæmon, the young Women had their Hair loose, and their Heads uncovered; which were Fashions forbidden to Spartan Matrons. Plato thus accounts for the Custom; that the young Maidens of Lacedæmon were taught all the

manly Exercises of hunting, wrestling, &c. but the Wives were confined to their domestic Affairs. Yet there was probably some better Reason for a Custom, which not only prevailed in Greece in general, but was received by the Romans. Their common Women were obliged to tie their Hair, when they appeared in Public, to distinguish them from Women of Virtue.

ODE XII. To MÆCENAS.

NUMANTIA's Wars, for Years maintain'd,
 Or Hannibal's vindictive Ire,
 Or Seas with Punic Gore distain'd,
 Suit not the Softness of my feeble Lyre;

Nor

libus, that is not disagreeable, and Virgil uses the Expression *Scipiadas duros bello*.

3. *Mollibus modis*.] The Poet does not mean, as some Commentators understand him, that grave or tragic Subjects do not agree with Lyric Poetry. This Assertion were absolutely false, and the Odes of Pindar and Horace are a Proof of the contrary. He only says, that his own Lyre has no other Sounds, but what are proper for Love, and that it refuses all Subjects of Grandeur and Sublimity.

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Z

Mr. Dacier and some other Commentators believe, that this Ode was written upon the Marriage of Mæcenas with Terentia. If this were true, the Poet very ill excuses himself upon Account of his Amours, for not attempting an Ode upon the Conquests and Triumphs of Octavius, when at the same Time he presses Mæcenas to write an History of them. Terentia was at least as good an Excuse, as any of the Poet's Mistresses.

SAN.

5. *Nec*

Nec sævos Lapithas, & nimium mero
 Hylæum; domitosque Herculeâ manu —
 Telluris juvenes, unde periculum
 Fulgens contremuit domus
 Saturni veteris: tuque pedestribus
 Dices historiis prælia Cæsaris,
 Mæcenâs, melius, ductaque per vias
 Regum colla minantium.
 Me dulces dominæ Musa Licymniæ
 Cantus, me voluit dicere lucidum
 Fulgentes oculos, & bene mutuis
 Fidum pectus amoribus;

5

10

15

Quam

5. *Nec sævos Lapithas.*] Mr. Dacier is astonished, that none of the Commentators have discovered the Allegory under which Horace compares the civil War, in which Brutus and Cassius were conquered by Augustus, to the War in which the Giants were subdued by Hercules; and again to the Quarrel of the Lapithæ, in which Hylæus so naturally represents Antony in his Excesses of Wine and Luxury with Cleopatra. But, besides the Confusion of comparing these Generals first to the Lapithæ, and immediately afterwards to the Giants, the Poet always treats them with more Respect and Decency. He had served under Brutus, and he lived in too much Friendship with the Son of Antony, who was now well esteemed by Augustus, to compare his Father with the drunken Hylæus.

SAN.

8. *Contremuit.*] The Construction *contremiscere periculum* is very unusual. Virgil hath an Expression of the same Kind *sonitumque pedum, vocemque tremisco.*

SAN.

9. *Tuque pedestribus.*] It appears, by the Testimony of Servius, that Mæcenâs wrote the Life of Augustus, and Pliny quotes some Passages from it. But, whether he were then engaged in the Work, or only designing it, Horace hath taken a very delicate Manner of

flattering both Augustus and Mæcenâs. *I am only capable of singing the Wars of Numantium, of Hannibal, or the fabulous Battles of the Giants, if Love would permit me to attempt such Kind of Subjects; but nothing less than Mæcenâs can hope to celebrate the Conquests of Augustus; as if they were superiour to all the Wonders of History or Fable.* We may again observe, that while Horace excuses himself, upon Account of his Amours, from attempting such a Work, he must with a very bad Grace have proposed it to Mæcenâs at the Time of his Engagements with Terentia.

SAN.

Pedestribus historiis.] Horace uses the Expressions *Musa pedestris* and *Sermo pedestris* for a Style simple and natural. Here he opposeth Poetry to History, which, if we may be allowed such an Expression, walks on Foot, and never rises above the Earth. The Style of History ought to be strong, yet common; Its Diction chaste and flowing; modest even in its Ornaments, it avoids whatever hath an Appearance of Affectation. But Poetry, and especially Lyric Poetry, soars into the Clouds; Its Sentiments are noble, Its Turns bold, Its Expressions figurative; Nature is always seen, but Nature in her richest Dress.

TORR. SAN.

12. *Minantium.*

Nor the fierce Broils and savage Mirth
Of Centaurs deep with Wine imbru'd ;
Nor the gigantic Sons of Earth
By Force Herculean gloriously subdu'd :

That Earth-born Race, with dire Alarms
Who shook the starry Spheres above,
And impious dar'd with horrid Arms
Boldly defy th' Omnipotence of Jove.

You in historic Prose shall tell
The mighty Power of Cæsar's War ;
How Kings beneath his Battle fell,
And drag'd indignant his triumphal Car.

Licymnia's Voice, Licymnia's Eye,
Bright-darting its resplendent Ray,
Her Breast where Love and Friendship lie,
The Muse commands me sing in softer Lay ;

In

12. *Minantium.*] This Epithet, which represents the Kings, whom Augustus had subdued, still preserving the Terrors and Threats of Liberty even in Chains, is no mean Honour to their Conqueror.

Torr.

13. *Licymnia.*] Deep and learned are the Disputes of the Commentators, whether we ought to read *Licina* or *Licymnia*, whether it be a real or a feigned Name, and lastly whether She was Mistress to Mæcenas or the Poet. Mr. Dacier, who declares for *Licina*, tells us, that the Grecian Historians read either *Licinius*, or *Licinnius*, from whence Horace hath taken the Liberty of lengthening the second Syllable. But the Manner of the Greeks and Romans in writing and pronouncing their Words was vastly different; nor can the Grecians be sufficient Directors for measuring and writing a Language to

Z a

which they were Strangers; and although They frequently spell the same Word differently, yet the Latin Poets very seldom alter their Quantities. Besides, the two Historians, in whose Works alone we find the Name in Dispute, before the Augustan Age, always write *Licinnios*, not *Licinius*. It is true it appears differently in Writers since that Time, but they cannot be of any Authority.

Whether it be a real or feigned Name, is difficult to determine; but the Scholiast Acron is surely mistaken when he says, that Horace always uses uncertain, for certain Names, as *me dulces dominæ Musa Liciniae, pro Terentia*. It must either be an Errour of the Transcribers, or Acron must contradict Himself, in saying *Licina* was an uncertain Name for Terentia, when indeed it was her adopted, Family-Name. It was not unusual among the

Latin

Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianæ celebris die.

20

Num tu, quæ tenuit dives Achæmenes,
Aut pinguis Phrygiæ Mygdonias opes
Permutare velis crine Licymniæ,
Plenas aut Arabum domos?

Dum flagrantia detorquet ad oscula
Cervicem, aut facili sævitiâ negat,
Quæ poscente magis gaudeat eripi,
Interdum rapere occupet.

25

CARMEN

Latin Poets to disguise the Names of the Persons, whom they described, under Words of the same Syllables and Measures, by which, and by the Character in general, They might easily be known. But Doctor Bentley sufficiently proves, that the Scholiast is mistaken in another Instance of this Kind, and at the same Time assures us, that the greatest Number and oldest Manuscripts read *Licymniæ*.

The Reasoning of the Poet, the Conduct and Decencies of the Ode alone determine whether *Licymnia* was the Mistress of Horace or *Mæcenæ*. If we suppose her *Mæcenæ*'s Mistress, the Poet's Reasoning lies thus: *You alone, O Mæcenæ, are capable of writing the Victories of Augustus. You love Terentia; I love her also. The Possession of her Beauties appears to You more valuable, than all the Riches of the World; while the Muse commands me to sing those Beauties, and forsake all other Subjects.*

In good Truth, if we suppose *Mæcenæ* in Love with *Terentia*, and ready to marry her,

the Poet could, with very little Decency, lay upon him the Labour of writing the Conquests of Augustus, while he holds himself excused for his own lighter Amours; and surely it was a very careless Indiscretion to talk of his Patron's Mistress, in such tender, passionate Language, as makes it difficult to distinguish the Poet from the Lover. SÂN.

17. *Quam nec ferre pedem.* *Licymnia* was perhaps a Woman of Distinction, whose Birth and Fortune might entitle her to the Honour of dancing at *Diana's Festival*; or, if *Licymnia* were a real Name, She was perhaps a Daughter of *Julius Licymnius*, who was a Freedman of *Julius Cæsar*, and by *Augustus* made Governor of *Gaul*. SÂN.

18. *Certare joco*] By the Word *certare* the Poet alludes to a Custom among the Greeks and Romans of disputing the Prize of Raillery on their festival Days. It appears by a Passage in *Aristophanes*, that the Victors in these Disputes were publicly crowned by the Greeks.

Nec dare brachia ludentem] The Verb *ludere*

In Raillery the sportive Jest,
Graceful her Step in dancing charms,
When playful at Diana's Feast
To the bright Virgin Choir she winds her Arms.

Say, shall the Wealth by Kings possess,
Or the rich Diadems They wear,
Or all the Treasures of the East,
Purchase one Lock of my Licymnia's Hair?

While now her bending Neck she plies
Backward to meet the burning Kifs,
Then with an easy Cruelty denies,
And wishes you would snatch, not ask the Blifs.

ODE

dare is by the best Authors used for dancing, and the Expression *dare brachia* may in general signify the Motion and winding of their Arms, or joining their Hands in dancing round the Altar of the Goddesses.

TORR. DAC. SAN.

The Commentators pass lightly over this Stanza, without considering that if their Signification of *ludentem* be just, Licymnia is twice in the same Sentence represented dancing. What this Play was, in which She is described giving her Arms to the Virgins at Diana's Festival, is not easy to know. The Translator acknowledges, he does not understand the Passage, and has therefore translated it very loosely.

23. *Permutare velis crins Licymniae.*] Did you, Mæcenas, know like me the Beauties of Licymnia, surely You would be charmed like me, nor exchange one Lock of her Hair for all the Treasures of Kings. Thus in the Translation

of the last Line, and wishes You would snatch, &c. Such is the Language of Lovers in all Ages, who believe, that if Others could discover the same Charms as they imagine in their Mistresses, they must feel them with the same Transport. The Poets are full of such Expressions, which do not necessarily mean, as Mr. Dacier understands them, that Licymnia was the Mistress of Mæcenas. SAN.

25. *Dum flagrantia detorquet.*] However warm this Description may appear, yet there is nothing in it indecent or immodest: and if Mr. Sanadon had thought fit to translate the Strophe, he would have found another Argument to prove that Licymnia was the Poet's Mistress. For it must have been as indecent in Mæcenas to have admitted Horace to be Witness of such Instances of his Passion for Terentia, as it would have been impertinent in the Poet to break in upon the Privacies of his Patron. 1

CARMEN XIII.

ILLE & nefasto te posuit die,
 (Quicunque) primum, & sacrilegâ manu
 Produxit, arbos, in nepotum
 Perniciem, opprobriumque pagi;
 Illum & parentis crediderim fui
 Fregisse cervicem & penetralia
 Sparfisse nocturno cruore
 Hospitis: ille venena Colcha,

5

Et

It may be worth observing, that there is no Subject however trivial or inconsiderable, which Poetry cannot raise into Grandeur and Dignity. The Fall of a Tree might have alarmed a Writer of Prose, who would coldly have described his Danger; but the Terrours of a poetical Imagination have transported Horace to the very Regions of Death, where he sings the Power of Music and Poetry.

Verf. 1. *Ille & nefasto.*] All the Commentators are agreed in acknowledging the Difficulty of this Sentence. Some endeavour to explain it, some to excuse the Poet, others would alter the Text, and one bolder Critic cuts out the whole Passage without condescending to give a Reason for it. Torrentius imagines, that Horace threw this Perplexity into the Beginning of the Ode, more strongly to express the Disorder and Confusion of the Danger he had escaped; while Doctor Bentley amends the Text and asserts, that it is impossible to find any Sense in the Passage according to its present Form. Mr. Sanadon, who hath found all Explanations faulty; all Justifications of the Poet insufficient, and all Corrections useless, hath not perhaps succeeded more happily than Others. Mr. Dacier forms the Sentence in this Manner: O

arbor, quicunque te posuit, & produxit, ille te & posuit nefasto die, & sacrilega manu in nepotum perniciem; te, inquam, triste lignum, te caducum in domini caput. Here Dr. Bentley cries out, *How would Horace curse such senseless Stuff, if he were to rise from the Dead! But wherefore do we delay to vindicate the Poet from such Barbarism of Language? Then read, according to our Edition,*

ILLUM, ô, nefasto te posuit die
 Quicunque primum, &c.

ILLUM parentis sui
 Fregisse cervicem.

You must here acknowledge, says the Critic, the Genius of Horace. What can be more clear, more harmonious, more spirited? The Repetition of ILLUM argues Indignation, and O adds Force and Acrimony to the Sentence. Mr. Sanadon, with very little less Warmth, asks his Reader, Is there any thing more natural than his Construction? Is there any thing here, which requires to be reformed, explained, or excused? He ranges the Words in the following Manner: Quicunque ille, that is to say, quisquis ille & posuit

ODE XIII.

WHOEVER rais'd and planted Thee,
 Unlucky and pernicious Tree,
 In Hour accurs'd with impious Hand
 (Thou Bane and Scandal of my Land)
 Well may I think the Parricide
 In Father's Blood his Soul had dyed,
 Or plung'd his Dagger in the Breast
 Of his deep-slumbering, midnight Guest,

Or

posuit te primum nefasto die, & sacrilegâ manu produxit . . . illum crediderim, &c.

But if we take away the full Stops, and open the Sentence down to the twelfth Line, perhaps the Construction may not appear so perplexed. *Arbos, qui te statuit agro meo, ille (quicunque fuit) & nefasto te posuit die primum, & sacrilegâ manu produxit in nepotum perniciem; illum & parentis crediderim fregisse cervicem; ille venena Colcha, &c.*

Nefasto die.] The Romans divided their Days into *Fasti* and *Nefasti*. On the *Nefasti* all Kinds of Work and all Business of the Forum were forbidden, as appears by a Line in Ovid; *Ille nefastus erit, per quem tria verba silentur*. The three Words that Ovid means were the Form, with which the Prætor opened his Court: *DO, DICO, ADDICO*. By the first he declared that he administered Justice; by the second, he pronounced Sentence; and by the third, he gave Possession of the Property in Dispute. But private Superstition added to these a Number of black, ill-omen'd Days *Dies atri*, upon which any public Calamity had happened.

CRUC.
 Horace may either mean, that the Person, who planted this accursed Tree, had violated

a religious Holiday, by working upon it; or, that he had planted it upon some unfortunate Day.

Posuit.] Mr. Sanadon would persuade us, that Horace hath made use of three Verbs *ponere, producere* and *statuere*, which rise above each other, and signify the planting, raising, and transplanting this unfortunate Tree; that it was planted and raised among the Sabines, and from thence transplanted to the Country-Seat, which Mæcenâs had given to Horace; that in its first Situation it ought to have been the Disgrace of the Village, and was fated to be the Death of some Descendants from him, who planted it; but in the second, particularly threatened the Life of its Master.

This unlucky Instance of the Critic's Refinement may teach us not to be too curious in finding out Beauties even in a favourite Author; for, besides the Meanness of the Climax, History hath not been sufficiently careful to inform us of the planting and transplanting this fatal Tree; nor is it probable, that the same Person should be destined to the continued Preservation of it, until it was large enough to kill the Poet with its Fall; or if we should extend his Curses to three Persons, the

Climax

Et quidquid usquam concipitur nefas,

Traçtavit; agro qui statuit meo

10

Te triste lignum, te caducum

In domini caput immerentis.

Quid quisque vitet, nunquam homini satis

Cautum est in horas. Navita Bosporum

Pœnus perhorrescit, neque ultra

15

Cæca timet aliunde fata.

Miles sagittas, & celerem fugam

Parthi; catenas Parthus, & Italum

Robur; sed improvisa leti

Vis rapuit, rapietque gentes.

20

Quàm pene furvæ regna Proserpinæ,

Et judicantem vidimus Æacum,

Sedesque discretas piorum, &

Æoliis fidibus querentem

Sapphò puellis de popularibus;

25

Et te sonantem plenius aureo,

Alcæe, plectro dura navis,

Dura fugæ mala, dura belli?

Utrumque

Climax becomes very little less than Burlesque.

11. *Caducum*.] Is here used for *casurum*, which should fall upon its Master's Head, as if it had been planted with that Design. Thus Virgil says *juvenis caduces* for *casurus*, or *moriturus*, a Youth, fated to die. This Accident happened the first of March, as appears by the eighth Ode of the third Book. SAN.

13. *Quid quisque vitet*.] The second Part of the Ode, which begins here, passes very naturally to the useless Precautions of Mankind to avoid Death. The third Part rises from an imaginary View of Pluto's Kingdom, and the Elysian Fields *furvæ regna Proserpinæ* and *discretas piorum sedes*, in which the Poet

describes the Ghosts with Admiration and Transport listening to the Songs of Sappho and Alcæus.

DAC. SAN.

23. *Sedesque piorum*.] The Poet begins to think how near he was visiting the Regions below, and seeing his Lyric Friends; at the very mentioning of whom he starts out into an enthusiastic Rapture, and forgets every Misfortune of human Life. This is the true Spirit and Genius of Lyric Poetry.

UPTON on SHAKESPEARE.

25. *Querentem puellis de popularibus*.] Madam Dacier, for the Honour of her Sex, undertakes the Defence of Sappho against the Calumnies with which Posterity hath treated her. She believes that the Songs, which the Ghosts

Or temper'd every baleful Juice,
Which poisonous Colchian Glebes produce,
Or if a blacker Crime be known,
That Crime the Wretch had made his own,
Who on my harmless Grounds and me
Bestow'd Thee, luckless, falling Tree.

While Dangers hourly round us rise
No Caution guards us from Surprise.
All other Deaths the Sailor dares,
Who yet the raging Ocean fears;
The Parthian views with deep Dismay,
The Roman Chains and firm Array;
The Roman dreads the Parthian's Speed,
His flying War and backward Reed;
While Death, unheeded, sweeps away
The World, his everlasting Prey.

How near was I those dreary Plains
Where Pluto's auburn Confort reigns,
Where awful sits the Judge of Hell,
Where pious Spirits blissful dwell,
Where Sappho in melodious Strains
Of cruel Calumny complains,
Alcæus strikes the golden Strings,
And Seas, and War, and Exile sings?

Thus

Ghosts heard with so much Pleasure, were those, which Sappho had really composed against the unreasonable Jealousies of her Country-women, from which some Writers have treated her Memory with so much Cruelty. But the Manner in which she declares herself publicly and constantly against her Brother Caraxus, who dishonoured himself by his Engagements with the Prostitute

VOL. I.

Dorica; and that Veneration, which the Mitylenians preserved for her, even after her Death engraving her Image on their Money, may justly make us suspect that Scandal and Calumny have treated her with their usual Justice, in their Descriptions of the Licentiousness of her Manners.

Her Passion for Phaon, extravagant and violent as it was, may be no mean Proof of the

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the

Utrumque sacro digna silentio
 Mirantur umbræ dicere; sed magis 30
 Pugnas, & exactos tyrannos.
 Densum humeris bibit aure vulgus.
 Quid mirum? ubi illis carminibus stupens
 Demittit atras bellua centiceps
 Aures, & intorti capillis 35
 Eumenidum recreantur angues?
 Quin & Prometheus, & Pelopis parens
 Dulci laborem decipitur sono;
 Nec curat Orion leones,
 Aut timidos agitare lyncas. 40

CARMEN

the Falshood of the monstrous Vices with which she is charged.

27. *Alcæe*.] Alcæus was Cotemporary, Countryman, and Friend of Sappho, he is justly rewarded with a golden *Plectrum*. (an Instrument with which they struck the Strings of the Lyre) for that Part of his Works, in which he pursues the Tyrants of his Country. His Style was close, magnificent, and chaste. He is frequently like to Homer, but he descends into Sports and Love, although naturally formed to more exalted Subjects. Such

is the Character given him by Quintilian, which confirms the Passage in Horace: *Alcæus in parte operis aureo plectro meritò donatur, quæ Tyrannos insectatur. Multum etiam moribus confert, in eloquendo brevis & magnificus, & diligens, plerumque Homero similis, sed in lusus & amoris descendit, majoribus tamen aptior.*

Gruguius understands by the golden *Plectrum*, that golden Liberty, which Alcæus had purchased for his Countrymen by expelling their Tyrants.

Navis.] The Poet uses *navis* for *navigatio*, and

Thus while they strike the various Lyre
 The Ghosts the sacred Sounds admire;
 But when Alcæus lifts the Strain
 To Deeds of War and Tyrants slain,
 In thicker Crouds the shadowy Throng
 Drink deeper down the martial Song.
 What Wonder? When with bending Ears
 The Dog of Hell astonish'd hears,
 And, in the Furies Hair entwin'd,
 The Snakes with cheerful Horror wind,
 While charm'd by the melodious Strain
 The tortur'd Ghosts forget their Pain,
 Nor Lyon's Rage, nor Lynx's Flight,
 Orion's raptur'd Soul delight.

ODE

and understands by it all Dangers of the Sea, which Alcæus had experienced. SAN.

38. *Laborem decipitur.*] Doctor Bentley assures us, that this Reading appears in the greater Number of Copies. Mr. Cuninghame and Sanadon have received it into the Text. *Decipitur* is used in the same Sense as *decipit*, *fallit*. Thus we find *expleri mentem* in Virgil, and *pingitur alvum* in Ovid, and in Horace

himself *Qui parger hilem*, which must all be construed in an active Sense.

39. *Nec curat Orion leones.*] Orion, who had loved hunting when he lived, is here described pursuing the same Sport, when he died. The Ancients believed, that the Ghosts of the departed retained the same Passions, with which they were animated upon Earth.

CARMEN XIV. *Ad POSTUMUM.*

EHEU! fugaces, Postume, Postume,
Labuntur anni; nec pietas moram

Rugis, & instanti senectæ

Afferet, indomitæque morti.

Non si trecentis, quotquot eunt dies,

Amice, places illacrymabilem

Plutona tauris; qui ter amplum

Geryonen, Tityonque tristi

Compescit undâ, scilicet omnibus,

Quicumque terræ munere vescimur,

Enavigandâ; five reges,

Sive inopes erimus coloni.

Frustra cruento Marte carebimus,

Fractisque rauci fluctibus Adriæ:

Frustra per Autumnos nocentem

Corporibus metuemus Austrum.

5

10

15

Vifendus

In some Manuscripts this Ode appears with the Title *DE SUPERSTITIONE* against Superstition. Yet Horace endeavours not only to fortify Postumus against the Fears of Death, but exhorts him to enjoy the good Things of Life with Cheerfulness and Tranquility. Instead of cold Advice, and formal Arguments, all his Reflexions upon the Shortness of Life, and Certainty of Death, are taken from a Philosophy very conformable to the Sentiments of Nature, and animated with a Variety, which makes it appear ever new. DAC. SAN.

Verf. 1. *Postume.*] Grammarians have long

disputed whether we ought to write *Postumus* or *Posthumus*. Vossius assures us, that the Ancients always wrote *Postumus*, which is confirmed by all Inscriptions on Medals without Exception. It is equally uncertain to whom this Ode is addressed, as at what Time it was written. SAN.

2. *Labuntur fugaces anni.*] The Poet very happily expresses the Motion of Time, which passeth away without being perceived. The Epithet marks the Rapidity of its Flight, and the Verb shews how imperceptible is its Progress. The Word *labuntur* is properly applied

ODE XIV. To POSTUMUS.

HOW swiftly glide our flying Years!

Alas! nor Piety, nor Tears

Can stop the fleeting Day;

Deep-furrow'd Wrinkles, posting Age,

And Death's unconquerable Rage,

Are Strangers to Delay.

Though every Day a Bull should bleed

To Pluto, bootless were the Deed,

The Monarch tearless reigns,

Where Vultur-tortur'd Tityos lies,

And triple Geryon's monstrous Size

The gloomy Wave detains.

Whoever tastes of earthly Food

Is doom'd to pass the joyless Flood,

And hear the Stygian Roar;

The sceptred King, who rules the Earth,

The labouring Hind of humbler Birth,

Must reach the distant Shore.

The broken Surge of Adria's Main,

Hoarse-sounding, we avoid in vain,

And Mars in Blood-stain'd Arms;

The Southern Blast in vain we fear,

And Autumn's Life-annoying Air

With idle Fears alarms;

For

Vifendus ater flumine languido
 Cocytus errans, & Danaï genus
 Infame, damnatusque longi
 Sisyphus Æolides laboris.
 Linquenda tellus, & domus, & placens
 Uxor: neque harum, quas colis, arborum
 Te, præter invisas cupressos,
 Ulla brevem dominum sequetur.
 Absumet hæres Cæuba dignior
 Servata centum clavibus, & mero
 Tinget pavimentum superbus,
 Pontificum potiore cœnis.

20

25

CARMEN

plied to Rivers, whose Course, however slow it may appear, yet is really swift; as Time is really flying away even when it seems to stop,

— fugit quum stare videtur. DAC. SAN.

22. *Quas colis arbores.*] The Romans were passionately fond of Trees, and so curious in their Culture of them, that they often watered them, if such an Expression may be allowed, with Wine. The Cypress was sacred to Pluto and Proserpine, and various are the Reasons why it was used in Funerals: Either from a vulgar Errour, that it dies if it be pruned; or because it was useful in preserving a dead Body from Corruption; or, being thrown into the Pyle, it corrected the offensive Stench of the burning Carcase. A Branch of it was placed over the Door of the House where any Person died, that the Pontiffe might not be polluted by entering into it. LAMB.

24. *Brevem dominum.*] Some of the Commentators, knowing that *brevis* hath two Significations, with very learned Subtlety have construed *brevem dominum*, who is confined to a small Space, as if Horace alluded to his Urn. Perhaps, his Expression is not perfectly exact,

but; one would think, it required some Art to mistake his Meaning.

27. *Mero tinget pavimentum superbus.*] In this Scrophe the Poet recommends to Postumus a chearful and open Manner of living, by assuring him, that his Heir, more worthy of his Fortune by knowing how to enjoy it, shall in his Pride and Prodigality profusely stain the Floor with his richest Wines. Doctor Bentley would approve of our Reading *pavimentum superbum Pontificum*, for He thinks it a noble Expression to say, a Floor proud of being stained with Liquor so excellent, although he allows, that the Weight of Consonants is harsh and disagreeable. And yet this very Expression seems to have something hard, That a Floor should be proud of the Wine which stains it; and the Doctor himself rejects it for *superbo*, which is somewhat faulty, as it gives two Epithets to *mero* without raising the Sense. Mr. Sanadon, from a Conjecture of Mr. Cuningham, reads *superbis*, which indeed is not liable to either of these Objections, and yet the Sense is strong, and perfect without it, since nothing can add to the Luxury or Pride of a Pontiffe's Feast. If then we read *superbus*, which was first proposed by Barthius, we shall have

a new

For all must see Cocytus flow,
 Whose gloomy Water sadly flow
 Strays through the dreary Soil,
 The guilty Maids, an ill-fam'd Train!
 And, Sisyphus, thy Labours vain
 Condemn'd to endless Toil.

Thy pleasing Comfort must be left,
 And You of Villa's, Lands, bereft,
 Must to the Shades descend;
 The Cypress only, hated Tree!
 Of all thy much-lov'd Groves, shall Thee,
 Its short-liv'd Lord attend.

Then shall thy worthier Heir discharge
 And set th' imprison'd Castles at large
 And dye the Floor with Wine
 So rich and precious, not the Feasts
 Of Pontiffes chear their ravish'd Guests
 With Liquor more divine.

ODE

a new Thought added to the Stanza, and behold the very Action of Pride and Insolence, with which this extravagant Heir lavisheth away his Wine, while the Epithet, thrown to the End of the Period, keeps up the Force and Spirit of the Sense; a Manner of Writing very usual in Horace.

28. *Pontificum potiore cœnis.*] Mr. Dacier is extremely well reconciled to the French Tongue, for not being liable to the Doubts, that perplex the Reader in these Words, which may bear three different Constructions; that this Wine was of greater Price than whole Feasts of the Pontiffes; that it might be better employed in those Feasts; or thirdly, that it was more excellent, than what was drunk

at such Entertainments. Mr. Dacier declares for the second, which seems to him to have the Turn of a religious Sentiment, as if this Wine ought to be reserved for the Pontiff's Festival. Mr. Sanadon hath chosen the first Construction; and this Translation takes the last, as it appears most natural and easy. The Words may indeed bear a fourth Meaning; *potiore cœnis* by an Ellipsis *potiore in cœnis* may signify the best Wine even at a Pontiff's Feast.

Upon Admission of a new Member into their College a Feast was prepared for the Pontiffes, Augurs, and Vestal Virgins, with most religious Luxury.

CARMEN XV.

JAM pauca aratro jugera regia
Molēs relinquent; undique latiūs
Extenta vifentur Lucrino

Stagna lacu; platanusque cœlebs
Evincet ulmos: tum violaria, &
Myrtus, & omnis copia narium,
Spargent olivetis odorem,
Fertilibus domino priori.

Tum spiffa ramis laurea fervidos
Excludet ictus. Non ita Romuli
Præscriptum, & intonfi Catonis
Auspiciis, veterumque normâ.

Privatus illis census erat brevis,
Commune magnum: nulla decempedis
Metata privatis opacam
Porticus excipiebat Arcton:

Nec

The Poet, in this Ode, opposes the Magnificence and Expence of the present Romans, in their Buildings, Plantations and Gardens, to the Simplicity and Frugality of their Ancestors, by whom the public Edifices, and Temples of the Gods, were thought the noblest Monuments of true Grandeur, as well as of Piety.

The Wealth, brought into Rome by ravaging and plundering the World, was employed with a Wantonness almost incredible, in the last Excesses of Extravagance and Luxury. These Excesses vitiated the Minds, corrupted the Understanding, and broke the

Resolution of a People, not less glorious for their Spirit of Liberty, than for their Conquest of the World. Thus at length they were debased to a Vileness of Slavery unknown to the Nations, whom they had conquered, and infamous to all Posterity.

Verf. 6. *Copia narium.*] Mr. Sanadon hath very well defended the Beauty of this Expression against Mr. Dacier, who thinks it too bold, although he approves of an Expression of Herodotus, who calls beautiful Women, *the Distempers of the Eye*; and of another Greek Writer, who says, *Flowers are the Feast of the Sight*. In Cicero we find *copia agri* for the

* piles of buildings.

* the builders square.

ODE XV.

IN royal Pride our Buildings rise,
 The useless Plough neglected lies;
 Ponds, broad as Lakes, our Fields o'er-spread,
 And barren Planes high wave the Head
 Above the Elm, while all around,
 Wafting their Fragrance o'er the Ground
 Where flourish'd once the Olive Shade
 And its rich Master's Cares repaid,
 The Violet and Myrtle greets
 The Sense---a Luxury of Sweets!
 While vainly would Apollo's Ray
 Through our thick Laurels pour the Day.

Not such were Cato's stern Decrees,
 Nor Romulus by Arts like these
 In Wisdom form'd th' imperial Sway
 And bid th' unwilling World obey.
 Though small each personal Estate,
 The public Revenues were great;
 Arcaydes were then by Law confin'd,
 Nor open'd to the Northern Wind:

The

the Riches of the Country; and Catullus calls
 a Goat, the Poison of the Nose, *Crudelem na-
 forum interfice pestem.*

10. *Fervidos ictus.*] Other Poets have said,
ictus Phœbi, solis, luminis; but Lyric Poetry
 permits a greater Boldness. They, who would
 read *æstus* or *ignis*, enfeeble the Language,

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and hazard a Correction, which the Text
 neither authorises, nor requires. SAN.

13. *Privatus illis confus.*] Valerius Maxi-
 mus hath given us this glorious Character of
 the ancient Romans, that every one was ear-
 nest to increase the Wealth of his Country,
 not his own private Fortune; and chose rather
 to

B b

Nec fortuitum spernere cespitem
Leges finebant, oppida publico
Sumtu jubentes, & Deorum
Templa novo decorare saxo.

20

to be poor in a rich State, than to be rich when the Commonwealth was poor. They aimed, says Cicero, at the Praises of Frugality in their domestic Affairs, and of Dignity in all that concerned the Public.

17. *Nec fortuitum cespitem.*] This Expression hath some Difficulty. The Commentators in general understand by it either an hereditary Farm, or the casual Allotment of the

conquered Lands. But in this Sense, the Opposition between the Buildings of the modern and ancient Romans, which forms the Beauty of the Ode, is lost. The Translator hopes he hath expressed the natural and unforced Meaning of his Author; that the first Romans built their Houses of Earth, or Brick, nor were they curious in their Situation, while they raised the Temples and public Edifices with Stone.

18. *Oppida*

CARMEN XVI. *Ad POMPEIUM GROSAPHUM.*

OTIUM divos rogat impotenti
Prensus Ægæo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis:
Otium bello furiosa Thrace,
Otium Medi pharetrâ decori,
Grosphæ, non gemmis, neque purpurâ, venale, nec auro.

5

Non

When Horace draws the Morals of Epicurus at their Source, it must be confessed, that human Wisdom never produced any System more reasonable. The Pleasure of that Philosopher, a Pleasure abused by Libertinism, and condemned by Ignorance, consisted in a Tranquility of Mind, resulting from the Practice of Virtue. From this Principle are derived all these beautiful Maxims, which our Poet hath dispersed through his

3

whole Works, and which appear particularly in this Ode, where he gives such Counsel to his Friend, as seems to be dictated by Reason itself. After having spoken of the Repose of the Body in the first six Lines, he proposeth, as an Object more worthy of our Desires, the Repose of the Soul; but the Transition is so lightly marked that it hath escaped the Commentators.

SAN.
Vers. 1. *Otium.*] It were impertinent to desire

The casual Turf, where Fortune pleas'd,
 The private Dwelling humbly rais'd,
 While awful to the Powers divine
 Grateful They built the sacred Shrine,
 And high their public Structures shone,
 Enrich'd with ornamental Stone.

18. *Oppida publico sumtu.*] In these last Lines we see the principal Design of the Poem, and Horace reflects upon Augustus all the Praises, which he had given to the Laws of the ancient Romans. That Prince had not only rebuilt the public Edifices, which had decayed by Time, or been destroyed by Fire,

but raised several Temples to the Gods; such as those to Mars, the Avenger, to Apollo, to Jupiter, the Thunderer. DAC.

20. *Novo saxo.*] The Ancients called any thing *new*, which was ornamental and elegant. TORR.

ODE XVI. To POMPEIUS GROSPHUS.

WHEN Clouds the Moon's fair Lustre hide,
 No Stars the doubtful Helm to guide;
 The Sailor mid the raging Seas
 Suppliant implores the Gods for Ease;
 For Ease, the warlike Sons of Thrace,
 The Medes, whom shining Quivers grace,
 For Ease, that never can be sold
 For Gems, for Purple, or for Gold.

For

desire the Reader to mark the Beauty of this Repetition, by which the Poet would prove, that Repose and Retirement is the general Wish of Mankind even when they are engaged in their most active, most ambitious Pursuits. Yet it may be worth observing, that other Poets have made use of the same Repetitions, and spoken the same Language. Thus Tibullus five Times repeats the Word Hope, to shew that it is the common Blessing

of the Unfortunate: thus he uses the Word Peace as often, to convince us, that it is the most desirable and valuable Enjoyment of human Life. When Ovid would shew the Power of Time, he repeats it not less than six Times; and Catullus, whom perhaps our Poet imitated, hath used *otium* as often in one Strophe.

Impatenti.] The Word *impatenti* appears in some excellent Manuscripts, and we are obliged

Non enim gazæ, neque consularis
Summovet liCTOR miseros tumultus
Mentis, & Curas laqueata circum
Tecta volantes.

10

Vivitur parvo bene, cui paternum
Splendet in mensâ tenui salinum;
Nec leves somnos timor, aut cupido
Sordidus aufert.

15

Quid brevi fortes jaculamur ævo
Multa? quid terris alio calentes
Sole mutamus? patriæ quis exul
Se quoque fugit?

20

Scandit æratas vitiosa naves
Curâ; nec turmas equitum relinquit,
Ocior cervis, & agente nimbos
Ocior Euro.

Lætus in præsens animus, quod ultrâ est,
Oderit curare, & amara leni
Temperet risu. Nihil est ab omni
Parte beatum.

25

Abstulit

obliged to Mr. Sanadon for his very happy Alteration of a single Letter. They, who read in *patenti* give to the Ægean Sea an Epithet, which by no means agrees to it. Far from being open, it is divided and broken by a Number of Islands *variis freta confita terris*, besides Rocks and Banks of Sand. The Latins use the Word *impotens* in two opposite Senses, as *incanus*, *infractus*, &c. *Mare impotens* is a Sea violently agitated, and Catullus calls this very Sea by the same Epithet *Impotentia freta*.

10. *Summovet*.] One Part of the LiCTOR's Office, was to remove the Croud, and open a Way for the Magistrates; from whence the Poet hath taken this beautiful Image. *The*

LiCTOR may oblige the People to retire, but cannot drive away the Cares and Troubles of the Soul. The Matrons and Vestal Virgins were not obliged to give way to the Magistrates, lest, under that Pretext, they might be injured or insulted by the LiCTORS. DAC.

14. *Splendet salinum*.] Happy the Man, who beholds with Pleasure the plain and simple Furniture which his Father left Him. Salt is by Homer called *Divine*, and by Plato *Beloved by the Gods*; so holy was it esteemed, that the Ancients thought an Entertainment impious and profane, if it were forgotten; as they believed that some Misfortune would happen to the Person who slept while it was on the Table. DAC.

17. *Quid*

For neither Wealth, nor Power controul
The sickly Tumults of the Soul,
Or bid the Cares to stand aloof,
Which hover round the vaulted Roof.

Happy the Man, whose frugal Board
His Father's Plenty can afford;
His gentle Sleep nor anxious Fear
Shall drive away, nor fordid Care

Why do we aim with eager Strife
At Things beyond the Mark of Life?
Creatures, alas! whose boasted Power
Is but the Blessing of an Hour!
To Climates warm'd by other Suns
In vain the wretched Exile runs;
Consuming Cares incessant charge
His Flight, and climb his armed Barge;
Or though he mount the rapid Steed
Care follows with unerring Speed,
Far fleeter than the timorous Hind,
Far fleeter than the driving Wind.

He, who can taste without Allay
The present Pleasures of the Day,
Should with an easy, chearful Smile
The Bitterness of Life beguile;
Should all of future Care detest,
For nothing is completely blest.

Achilles

17. *Quid brevis fortis.*] This is happily expressed. Our Desires are the Arrows of our Hearts, which we are always aiming beyond the Mark of Life, and, as it were, shooting out of Sight.

SAN.

18. *Terris.*] Mr. Cuninghame hath given us this Alteration of the usual Reading *Terras*,

and it is received by Mr. Sanadon. It is more agreeable to the Style of Horace, and renders the Phrase complete, by expressing both Terms of the Change. *Terras* must be understood.

26. *Leni temperet risu.*] We are obliged for this Correction to Doctor Bentley; all Editions before Him read *lato*, which gives a disagreeable

Abstulit clarum cita mors Achillem:

Longa Tithonum minuit senectus:

30

Et mihi forsan, tibi quod negarit,

Porriget hora.

Te greges centum, Siculæque circum

Mugiunt vaccæ; tibi tollit hinnitum

Apta quadrigis equa; te bis Afro

35

Murice tinctæ

Vestiunt lanæ: mihi parva rura, &

Spiritum Graiæ tenuem Camœnæ

Parca non mendax dedit, ac malignum

Spernere vulgus.

40

disagreeable Repetition of the same Epithet in two Lines, without adding to the Strength or Beauty of the Sentence. Some Manuscripts read *lento*, which is an Expression without Example, nor easily understood; besides *lenis*

makes a pretty Opposition to *amarus*. SAN. 29. *Abstulit clarum*.] Achilles was famed for his military Glories; yet he died in Prime of Life. Tithonus was the Favourite of a Goddess, but even her Present of Immortality became

CARMEN XVII. Ad MÆCENATEM.

CUR me querelis exanimas tuis?

Nec Dīs amicum est, nec mihi, te prius

Obire, Mæcnas, mearum

Grande decus, columenque rerum.

Ah!

Mæcnas, as we are informed by Pliny, laboured from his Infancy under a perpetual Fever, which must necessarily have changed the natural Gaiety of his Temper; especially towards the latter End of his Life. It is probable, that he frequently, and with some Im-

patience, lamented to his favourite Poet his approaching Death. Horace, justly sensible to his Complaining, in this Ode intreats him to talk no more in such affecting Language; He tells him, that he is determined not to survive him, and proves it to be impossible by the

Achilles perish'd in his Prime,
Tithon was worn away by Time,
And Fate, with lavish Hand, to Me
May grant what it denies to Thee.

An hundred bleating Flocks are thine,
Around Thee graze thy lowing Kine;
Neighing thy Mares invite the Reins,
Thy Robes the double Purple stains,
To Me, not unindulgent Fate
Bestow'd a rural, calm Retreat,
With Art to tune the Roman Lyre,
To warm the Song with Grecian Fire,
And scorn, in conscious Virtue proud,
The worthless Malice of the Croud.

became a Burthen to him; and after lingering in a miserable old Age, he was changed into a Grasshopper. Such are the Instances by

which Horace would prove, that Mortals never can be completely happy.

ODE XVII. To MÆCENAS.

WHY will Mæcenas thus complain,
And kill me with th' unkindly Strain?
Nor can the Gods, nor I consent
That You, my Life's great Ornament,
Should sink untimely to the Tomb,
While I survive the fatal Doom.

Should

the conformity of their Destinies, particularly those Accidents, by which their Lives had been endangered; from whence He proposes,

that They should perform their Sacrifices in Gratitude to the Gods, who had preserved them.

SAN.
Vers. 6.

Ah! te meæ si partem animæ rapit
 Maturior vis, quid moror alteram,
 Nec carus æquè, nec superstes
 Integer? Ille dies utramque
 Ducet ruinam: non ego perfidum
 Dixi sacramentum: ibimus, ibimus,
 Utcunque præcedes, supremum
 Carpere iter comites parati.
 Me nec Chimæra spiritus ignea,
 Nec, si resurgat, centimanus Gyas,
 Divellet unquam; sic potenti
 Justitiæ, placitumque Parcis.
 Seu Libra, seu me Scorpius aspicit
 Formidolosus, pars violentior
 Natalis horæ, seu tyrannus
 Hesperia Capricornus undæ:
 Utrumque nostrum incredibili modo
 Consentit astrum. Te Jovis impio
 Tutela Saturno refulgens
 Eripuit, volucrisque fati

5

10

15

20

Tardavit

Verf. 6. *Maturior vis.*] This Expression seems to mean, that Mæcenas might naturally live many Years, which could not be justly said of his last Illness, as some Commentators understand it, since he was passed Sixty, when he died.

9. *Ducet.*] This Word is used to express the Processions either of Triumphs or Funerals.

10. *Perfidum Sacramentum.*] Horace alludes here to an Oath of Fidelity taken by Soldiers, when they were enlisted, and although there be not a formal Oath expressed, yet it is included in

*Ille dies utramque
 Ducet ruinam.*

CRUQ DAC.

19. *Pars violentior natalis horæ.*] *Pars* here signifies, what the Greeks call *μεῖρα*, that Part of the Sign, which appears above the Horizon at the Moment of Birth; for every Sign is divided into several Parts, which make as many Horoscopes, by the Poet called *Natalis horæ*. We find in other Places of this Author, that he was not over-credulous in the Science of judicial Astrology, and what he says here seems rather an Effect of his Compliance with the Weakness of Mæcenas.

21. *Utrumque nostrum incredibili modo.*] To render the Lives and Fortunes of two Persons perfectly equal, and to form an exact Correspondence between them, it was necessary that they

DAC.

Should You, alas! be snatch'd away,
Wherefore, ah! wherefore should I stay,
My Value lost, no longer whole,
And but possessing half my Soul?
One Day, believe the sacred Oath,
Shall lead the funeral Pomp of Both;
Chearful to Pluto's dark Abode,
With Thee I'll tread the dreary Road,
Nor fell Chimæra's Breath of Fire,
Nor hundred-handed Gyas dire,
Shall ever tear my Friend from Me;
So Justice and the Fates decree.

Whether fair Libra's kinder Sign,
Or Scorpius with an Eye malign
Beheld my Birth (whose gloomy Power
Rules dreadful o'er the natal Hour)
Or Capricorn, with angry Rays
Who shines the Tyrant of the Seas,
With equal Beams our Stars unite,
And strangely shed their mingled Light.
Thee, Jove's bright Influence snatch'd away
From baleful Saturn's impious Ray,

And

they should be born at the same Instant. But as Horace was not of the same Age as Mæcenas, he can only say, that there was a great Resemblance, a great Conformity between their Stars; and that by the most remarkable Events of their Lives, one might be apt to think They were born under the same Constellation. But as it was impossible, that two different Horoscopes could have the same Effect, the Poet expresses that Impossibility by *incredibili modo*.

Mr. Sanadon remarks, that the Expression in this Line is profane and disagreeable.
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22. *Impio Saturno resurgens.*] Saturn may be called impious, from that Influence which he was supposed to have upon Persons born under his Constellation, by his inclining them to Vice and Wickedness; or because, when he shone direct upon the Hour of Nativity, the Child was threatened with a sudden Death. From whence perhaps arose the Fable of his devouring his Children. *Resurgens* is a Term in Astrology signifying *shining in direct Opposition*.

24. *Volucrisque foci*] If we suppose, that Horace reasons with any Regularity upon the Resem-

C c

Tardavit alas; quum populus frequens 25

Faustum theatris ter crepuit sonum:

Me truncus illapsus cerebro

Sustulerat, nisi Faunus ictum

Dextrâ levâsset, Mercurialium

Custos virorum. Reddere victimas, 30

Ædemque votivam memento:

Nos humilem feriemus agnam.

Resemblance between his own and his Patron's Nativity, We must believe that this Danger of Mæcenas was like that of the Poet, sudden, violent, and which must have been mortal, without the Interposition of a God. Cruquius conjectures, that it was either some dangerous Conspiracy, or an Accident in the public Shows.

26. *Faustum*.] All our Editions read *latum*, and the Manuscripts are divided between *latum* and *festum*, which seems to be an Alteration of *faustum*. In this Epithet we have not only the full Meaning of *latum*, but a

new Beauty added to the Strophe. We are indebted to Mr. Cuninghame for the Correction, and Mr. Sanadon hath taken it into his Text.

28. *Nisi Faunus ictum*.] Faunus, or Pan, is here commissioned by the Fates to protect our Poet, who in the eighth Ode of the third Book attributes his Preservation to Bacchus. But, besides that his Gratitude might think he was indebted for his Safety to these two Deities, we find by ancient Marbles, and Inscriptions, that Faunus, and Bacchus, were really the same God, who had different Names, according

CARMEN XVIII.

NON ebur, neque aureum
Meâ renidet in domo lacunar:
Non trabes Hymettias
Premunt columnas ultimâ recisæ

* The principal beams
of the house arched or
enbowed.

Africâ:

In some Manuscripts this Ode appears with a Title, VARO, from whence Torrentius conjectured, that it was addressed to Quintilius Varus. It is probable, that as Avarice is the Subject of it, some of the Learned might

have written, at the Beginning of it, the Word AVARO, the first Letter of which being effaced by Time or Accident, there remained only VARO.

Verf. 3. *Non trabes Hymettias*.] This Correction,

And stop'd the rapid Wings of Fate,
When the full Theatre, elate,
With joyful Transports hail'd thy Name,
And thrice uprais'd the loud Acclaim.

A Tree, when falling on my Head,
Had surely crush'd Me to the Dead,
But Pan, the Poet's Guardian, broke,
With saving Hand, the destin'd Stroke.

For Thee, let the rich Victim's Blood
Pour forth to Jove its purple Flood;
For Thee, the votive Temple rise;
For Me an humble Lambkin dies.

according to the different Sacrifices which were offered to Him. In this Ode Horace proposes to sacrifice a Lamb to Faunus, who might naturally be thought to preside over the Country-Seat, where this Accident happened. In the third Book he offers a Goat to Bacchus, who was in all Times the Guardian of Poets.

DAC.

30. *Victimas.*] *Victima*, properly speaking, means a Sacrifice of larger Beasts, such as Bulls, and *hostia* the less Kind, such as Sheep and Lambs. The Difference between the Sacrifices of Mæcenas and Horace may rise from the Difference between the Patron and the Poet, or that between the Gods to whom they are offered.

DAC. SAN.

ODE XVIII.

NO Walls with Ivory inlaid
Adorn my House, no Colonade
Proudly supports a Citron Beam,
Nor rich with Gold my Cielings flame;

Nor

rection, which is a Conjecture of the learned Mr. Gale, is approved of by Doctor Bentley, and received into the Text by Mr. Cuningham and Sanadon. These Critics remark against the usual Reading *trabes Hymettiae*,

C c 2

that Hymettian Marble was in great Esteem among the Romans, but it does not appear that the Wood of this Mountain was ever thought valuable. Besides, *Beams of Marble* is an extraordinary Expression in the Language

guage

Africa : neque Attali 5
 Ignotus heres regiam occupavi :
 Nec Laconias mihi
 Trahunt honestæ purpuras clientæ :
 At fides, & ingenî
 Benigna vena est ; pauperemque dives 10
 Me petit : nihil supra
 Deos laceffo, nec potentem amicum
 Largiora flagito,
 Satis beatus unicus Sabinis.
 Truditur dies die, 15
 Novæque pergunt interire Lunæ :
 Tu secanda marmora
 Locas sub ipsum funus, & sepulcri
 Immemor, struis domos ;
 Marisque Baiis obstrepentis urges 20
 Summovere litora,
 Parum locuples continente ripâ.

Quid,

guage of Architecture, nor do the Latins ever say, *trabes lapideæ* or *trabes marmoreæ*. This African Wood was probably the Citron-Tree, of which the first Table, that appeared in Rome, was bought by Cicero for twelve hundred Crowns. This Wood was afterwards used in Building, and Horace in the first Ode of the fourth Book promises, that Maximus shall erect a Marble Statue to Venus in a Citron Temple.

Ponet marmoream sub trabe citreâ.

Thou in a Citron Dome shalt stand,
 Form'd by the Sculptor's animating Hand.

2

5. *Neque Attali ignotus heres.*] The old Commentators and Cruquius imagine, there is a Stroke of Satire here, by which the Poet would insinuate, that the Roman People had fraudulently obtained the Will, in which Attalus made them his Heirs. But this *unknown Heir* was undoubtedly Aristonicus, who, after the Death of Attalus, seized upon the Throne, defeated Licinius Crassus, and being conquered by Perpenna, was carried to Rome, and strangled in Prison by Order of the Senate.

Torr.

8. *Honestæ clientæ.*] This Epithet hath something of Satire in it against the Pride and Insolence of Patrons, who compelled their Clients,

Nor have I, like an Heir unknown,
Seiz'd upon Attalus his Throne;
Nor Dames, to happier Fortunes bred,
Draw down for Me the purple Thread;
Yet with a firm and honest Heart,
Unknowing or of Fraud or Art,
A liberal Vein of Genius blest,
I'm by the Rich and Great carest.
My Patron's Gift, my Sabine Field
Shall all its rural Plenty yield,
And happy in that rural Store,
Of Heaven and Him I ask no more.

Day presses on the Heels of Day,
And Moons increase to their Decay;
But You, with thoughtless Pride elate,
Unconscious of impending Fate,
Command the pillar'd Dome to rise,
When lo! thy Tomb forgotten lies;
And, though the Waves indignant roar,
Forward You urge the Baian Shore,
While Earth's too narrow Bounds in vain
Thy guilty Progress would restrain.

What

Clients, of better Condition and Birth, to make Robes for them. The Expression of spinning Purple, instead of Thread, which was dyed with Purple, is remarkably bold.

SAN.

10. *Dives me petit.*] *Dives* not only signifies the Rich, but Men of Quality, such as the Poet afterwards calls *Mæcenas*, *potentem amicum*.

DAC.

15. *Truditur dies diu.*] The Poet begins here, although the Transition and Connexion be not very strongly marked, directly to attack the Manners of his Age, and unites, in the same Subject, both their Avarice and Prodigality; for these two Passions, however opposite they may seem, are frequently found in the same Character. *Alieni appetens, sui profusus.*

SAN.

24. *Proximas*

Quid, quodd usque proximis
 Revellis agri terminos, & ultra
 Limites clientium 25
 Salis avarus? Pellitur paternos * leap into
 In sinu ferens Deos
 Et uxor, & vir, sordidosque natos.
 Nulla certior tamen
 Rapacis Orci sede destinata 30
 Aula divitem manet
 Herum. Quid ultra tendis? Æqua tellus * lord -
 Pauperi recluditur,
 Regumque pueris; nec satelles Orci
 Callidum Promethea 35
 Revexit auro captus. Hic superbum
 Tantalum, atque Tantali
 Genus coercet: hic levare functum
 Pauperem laboribus,
 Vocatus, atque non vocatus audit. 40

CARMEN

24. *Proximos revellis agri terminos.* It was one of the Laws of Numa *Qui terminum exarasset, ipsos & boves sacri sunt.* If any Man drive his Plow into his Neighbour's Ground, let Him and his Oxen be accursed. The Greeks and Romans worshipped a God, whom They called *Διὸς ἄγριον*, *Jovem Terminalem*, or *Terminum*. There was a Kind of Adoration paid by the Romans to the Stone, or Trunk of a Tree, which divided their Lands. They perfumed it with Essences, crowned it with Flowers, and made Sacrifices round it in the Month of February. Yet all these religious and sacred Rites, the covetous Man profanely and lawlessly violates. DAC.

26. *Pellitur paternus* [There is not a Word in these three Lines, which doth not carry a double Sentiment of Compassion for this injured Family, and Indignation against their Patron's impious Cruelty; for if the Lands of a Neighbour were sacred, much more were those of a Client, whose Interest was by the Roman People esteemed more dear than that of the nearest Relations. SAN.

29. *Nulla certior tamen.* The Poet opposes, to the Rapine of this Invader, the total Ruin which Death shall cause, in leaving Him no more than he leaves to them whom he hath plundered. SAN.

34. *Satelles Orci.* Some Commentators think,

What can this impious Avarice stay?
 Their sacred Landmarks torn away,
 You plunge into your Neighbour's Grounds,
 And overleap your Client's Bounds.
 Helpless the Wife and Husband flee,
 And in their Arms, expell'd by Thee
 Their household Gods, ador'd in vain,
 Their Infants too, a sordid Train.

Yet destin'd by unerring Fate,
 Shall Hell's rapacious Courts await
 This wealthy Lord—
 Then whither tend thy wide Demaines?
 For Earth impartial entertains
 Her various Sons, and in her Breast
 Monarchs and Beggars equal rest.

Nor Gold could bribe, nor Art deceive
 The gloomy Life-guard of the Grave,
 Backward to tread the shadowy Way,
 And waft Prometheus into Day.
 Yet He, who Tantalus detains
 With all his haughty Race in Chains,
 Invok'd or not, the Wretch receives,
 And from the Toils of Life relieves.

ODE

think, that Horace means either Charon or Cerberus by this *Guard* or *Centinel of the invincible World*; Others believe, the Description better agrees with Death, who, as Cruquius expresses it, is the Terror of the Living, and who fights for the Grave.

36. *Aur's captus.*] The Poet, by Allusion

to some Fable of Prometheus no longer known, insinuates to this avaricious Lord, how useless the Wealth, which he hath purchased by Violence and Rapine, shall prove after Death; for Death to the Poor is the Beginning of their Repose; to the Rich an End of their Pleasures.

SAN.

CARMEN XIX. *In* BACCHUM.

BACCHUM in remotis carmina rupibus
 Vidi docentem (credite, posterum)
 Nymphasque discentes, & aures
 Capripedum Satyrorum acutas.
 Evæ! recenti mens trepidat metu; 5
 Plenoque Bacchi pectore turbidum
 Lætatur. Evæ! parce, Liber,
 Parce, gravi metuende thyrsos.
 Fas pervicaces sit mihi Thyiadas, *inexorable*
 Vinique fontem, lactis & uberes 10
 Cantare rivos, atque truncis
 Lapsa cavis iterare mella:
 Fas & beatæ conjugis additum
 Stellis honorem, tectaque Penthei
 Disjecta non leni ruinâ, 15
 Thracis & exitium Lycurgi.

Tu

• This Ode probably was written for some Festival of Bacchus, and the Poet, with a kind of Bacchanalian Enthusiasm, hath impressed the Marks of his Divinity upon all Parts of this vast Universe. Earth, Sea, Hell and Heaven have felt the Effects of his Power.

SAN.

Mr. Sanadon calls this Ode a Dithyrambic, which is essentially a drinking Song, or Hymn in Honour of Bacchus. There are, says this Critic, two Kinds of Dithyrambics, the *Regular*, formed of a certain Number of Strophes, in which the same Verses constantly return in the same Order; and the *Irregular*, which are composed of Verses of different Forms, without any Distinction and Order of Strophes. The Word Dithyrambic, according

to Bochart, is formed from a Syriac Word, signifying a *Person twice born*, in Allusion to the Birth of Bacchus, from whence the Latins call him *bimater*.

Verf. 1. *Remotis rupibus*.] This Beginning is truly sublime. It is a Picture capable of alarming and filling the Imagination by a natural Mixture of the Rural and Majestic. The Scene is happily chosen, for the Mysteries of Gods ought to be performed in Places distant from the Commerce of profane Mortals.

SAN.

This Expression *listening the Strain*, is authorised by Shakespeare in *Julius Cæsar*; *And now, Octavius, listen great Things*. And in *Macbeth*, *As they had seen me with these Hangman's*

ODE XIX. TO BACCHUS.

I SAW (let future Times believe)
 The God of Wine his Lectures give,
 Midst Rocks far distant was the Scene;
 With Ears erect the Satyrs stood,
 With every Goddess of the Wood,
 Listening th' instructive, solemn Strain.

The recent Terror heaves my Breast,
 Yet with th' inspiring Power possesst,
 Tumultuous Joys my Soul have warm'd;
 Dreadful, who shak'ft the Ivy-spear,
 Thy Votary thus prostrate hear,
 And be thy Rage, thy Rage disarm'd.

Give Me to sing, by Thee inspir'd,
 Thy Priestesses to Madness fir'd:
 Fountains of Wine shall pour along,
 And, melting from the hollow Tree,
 The golden Treasures of the Bee,
 And Streams of Milk shall fill the Song.

Fair Ariadne's Crown shall rise,
 And add new Glories to the Skies;
 While I to listening Nations tell,
 How impious Pentheus' Palace burn'd,
 With hideous Ruin overturn'd,
 And how the mad Lycurgus fell.

Indus

Hangman's Hands listening their Fear. Thus Milton in his Comus: And listened them a-while.

Vol. I.

D d

7. Parca.] The Poet imagines, that he beholds the God raising his Ivy Spear to strike him for daring to reveal his awful Mysteries without his Permission, and he begs Pardon for

Tu flectis amnes, tu mare barbarum;

Tu separatis uvidus in jugis

Nodo coërces viperino

Bistonidum finè fraude crines.

Tu, quum parentis regna per arduum

Cohors Gigantum scanderet impia,

Rhætum retorristi leonis

Unguibus, horribilique malâ;

Quanquam, choreis aptior & jocis

Ludoque dictus, non sat idoneus

Pugnæ ferebaris; sed idem

Pacis eras, mediusque belli.

20

25

Te

for his Temerity, and calms his Anger by the most artful Praises. The Ode is divided into three Parts; the first includes the Benefits, which the God hath bestowed upon Human Kind; the second shews some Instances of his Vengeance; and the third describes his Exploits.

BENT. SAN.

9. *Sit mihi.*] This conjectural Reading of Doctor Bentley seems necessary to maintain the Regularity of the Ode, and the Reasoning of the Poet, who from the sixth Line addresses Himself to Bacchus to the End of the Poem. *Fas est* would therefore make a disagreeable Interruption; nor is it the Language either of Adoration or Fear. Besides, it does not appear natural, that the very Moment in which the Poet asks Pardon of the God for his Imprudence, he should dare to affront him again by his Presumption. Decency obliges him not to continue his Subject, until he hath asked Leave.

17. *Tu flectis amnes.*] This Apostrophe was absolutely necessary to enliven the Narration of the last eight historical Lines, which must have grown languishing and tedious if longer continued.

DAC.

29. *Aurea cornu decorum.*] Various are the

Opinions why Bacchus is thus pictured with Horns; whether they were imagined a Mark of Power and Divinity; whether they rose from the Custom of drinking out of Horns, or from his having first ploughed with Bulls. Mr. Dacier thinks it plain, that the Character of this God is drawn from the History of Moses; and his Notes on the Ode are a continual Parallel between the sacred and profane Story. He assures us, that the Picture of Bacchus, reaching the Nymphs and Satyrs, is manifestly taken from Moses, who delivered his Laws on Mount Sinai; that when this God is said to subdue Rivers, and particularly the Indian Ocean, we are to acknowledge the Passage of Moses through the Red Sea; that the Bacchanalians and Bacchus himself are crowned with Serpents, from the Serpent in the Wilderness; and that the golden Horn of this God, is taken from the Horns, *cornuta facies*, of Moses.

This last Remark might convince the Critic how weak is the Parallel in general, since the Word, which hath been translated *Horns*, and from which Moses hath been monstrously painted with Horns, in the Original signifies, that Brightness, or Splendour, which shone around

Indus and Ganges own thy Sway,
 Barbaric Seas thy Power obey,
 And o'er the pathless Mountain's Height,
 Her Head with horrid Snakes enroll'd,
 Which harmless writhe their angry Fold,
 Thy raptur'd Priestess speeds her Flight.

When rising fierce in impious Arms,
 The Giant-Race with dire Alarms
 Affail'd the sacred Realms of Light,
 With Lion-Wrath, and dreadful Paw,
 With Blood-besmeared and foaming Jaw
 You put their horrid Chief to flight.

For Dancing form'd, for Love and Wit,
 You seem'd for War's rude Toils unfit,
 And polish'd to each softer Grace:
 But dreadful when in Arms You shone,
 You made the fatal Art your own,
 In War excelling as in Peace.

With

around his Head, when he descended from the Mountain. But, indeed, these Parallels between the Fables of Heathenism and the Truth of the Sacred Writings, whether they be formed from some Likeness of Names, or some Resemblance of Characters, are often indulged in a Wantonness of Imagination, or a Vanity of an odd Kind of Learning. Idolatry had overspread the Face of the Earth from Abraham to Moses, that is, for four hundred Years, the Hebrews alone excepted, when the Fables of Heathenism could not possibly be taken from the Books of Moses, since that Lawgiver was not yet in Being. Cadmus and Danaus transported a Phœnician Colony

into Greece before the Departure of the Israelites out of Ægypt, and surely the Gods, whom they carried with them, could not have been Symbols of Moses. Lastly, as the Jews were a People separated by their Laws from all other Nations, and always despised or hated in proportion as they were known, it is little probable that the Greeks and Romans should take from them the solemnest Mysteries of their Religion. One fatal Consequence may rise from these Kinds of Allusions, as Mr. Sanadon well observes upon another Ode, in which Mr. Dacier again discovers Moses under the Character of Mercury: An Unbeliever may reverse this Reasoning, and

Te vidit infons Cerberus aureo
Cornu decorum; leniter atterens
Caudam; & recedentis trilingui
Ore pedes, tetigitque crura.

30

and say, that our Mysteries have been imagined upon the Superstitions of the Heathens, since we have many Ceremonies, which They

used. Thus from the Absurdity of the fabulous System, he may conclude the Falshood of the Christian Religion.

CARMEN XX. *Ad MÆCENATEM.*

NON usitatâ, non tenui ferar
Pennâ, biformis per liquidum æthera
Vates; neque in terris morabor
Longiùs; invidiâque major
Urbes relinquam. Non ego pauperum
Sanguis parentum, non ego, (quem vocant)
Dilecte Mæcenas, obibo,
Nec Stygiâ cohibebor undâ.

5

Jam

Some modern Critics are much offended with the Ancients for boasting so frequently of having rendered themselves immortal by their Writings. It is acknowledged, that the Manner of praising ourselves requires great Art and Delicacy; but would it perhaps succeed with modern Poets. But why should they not be allowed to render the same Justice to themselves, as they do to others? And as it is a Littleness in the Mind, not to know itself, so it is a reputable Courage to show a Consciousness of those Excellencies, which we are sure we possess. Longinus thinks it necessary, that They, who would rise to the Sublime in Writing, should be filled with a

noble Pride, and believe themselves really capable of great Things. For when a Poet represents to Himself the Judgment, which Posterity will form of his Works, and, in the Moments of composing, apprehends that his Performance may not be able to survive him, the Productions of a Soul, whose Views are so short and confined, as that it cannot promise itself the Applause and Esteem of succeeding Ages, must necessarily prove abortive and imperfect. To say more in Vindication of this and the last Ode of the next Book would be really injurious to Horace.

DAC.

Verf. 1. *Non usitatâ.*] A Poet without Wings, is a Poet without Genius. This unusual

usual

With golden Horn supremely bright,
You darted round the bending Light
Far-beaming through the Gloom of Hell:
When Cerberus, with Fear amaz'd,
Forgot his Rage, and fawning gaz'd,
And at thy Feet adoring fell.

ODE XX. To MÆCENAS.

WITH strong unwonted Wing I rise,
A two-form'd Poet through the Skies.
Far above Envy will I soar,
And tread this worthless Earth no more.
For know, ye Rivals of my Fame,
Though lowly born, a vulgar Name,
I will not condescend to die,
Nor in the Stygian Waters lie.

A

usual Flight of Horace alludes to his Imitation of the Grecian Lyric Writers, and the next Line represents him in the Beginning of his Metamorphosis, half Man and half Bird.

SAN.

6. *Quem vocant*] *Ut vocant, quem ita vocant*, an Expression in which *rivales* or *inimici* must be understood. They, who read *quem vocas*, find it difficult to prove any reasonable Meaning in the Words. To suppose an Invitation from Mæcenas is ridiculous, and Mr. Dacier's Construction, *Quem vocas dilectum, quem compellas dilecti nomine*, does very little Honour to the Poet's Reasoning. *I am poor, I am your Favourite, however I shall never die;*

As if the Favour of Mæcenas were an Hindrance to his Immortality. There is yet a third manner of construing the Passage, *Dilecte Mæcenas, non ego obibo, quem vocas sanguis pauperum parentum*. This Construction does not indeed separate the Words *dilecte Mæcenas*, which cannot naturally be divided, but nothing can be more foreign to the Character of Mæcenas, than to reproach those, whom he honoured with his Friendship, with Baseness of Extraction; a Remark, which Horace makes more than once. The Correction is therefore necessary, since the usual Reading cannot possibly be supported. BENT.

Jam jam residunt cruribus asperæ
 Pelles; & album mutor in alitem 10
 Supernè; nascunturque leves
 Per digitos, humerosque plumæ.
 Jam Dædaleo ocior Icaro,
 Visam gementis litora Bospori,
 Syrtisque Gætulas, canorus 15
 Ales, Hyperboreosque campos.
 Me Colchus, & qui dissimulat metum
 Maræ cohortis; Dacus, & ultimi
 Noscent Geloni: me peritus
 Discet Iber, Rhodanique potor. 20
 Absint inani funere næniæ,
 Luctusque turpes; & querimoniæ
 Compesce clamorem, ac sepulchri
 Mitte supervacuos honores.

Q. HORATII

13. *Ocior Icaro.*] Doctor Bentley proposes here another conjectural Reading, *tutior Icaro*, which Mr. Sanadon hath received into the Text, and which, although it appear not absolutely necessary, may well deserve to be mentioned with the Reasons, that support it.

The Wings of Icarus wanted not Swift-ness, yet that Swift-ness could not preserve him from falling; nor could the Flight of Horace be more secure, whether he flew more swiftly or slowly than Icarus. Besides, it is difficult to imagine, that the Poet should propose, without any Corrective, such an ill-omened Example, and which his Enemies could so strongly turn against him. A Manuscript of more than eight hundred Years, reads *notior*, which shews, that the usual Epithet hath been long suspected.

17. *Qui dissimulat metum.*] Mr. Dacier happily remarks, that the Poet here means the Parthians, and thus regularly names six different Nations, as it were, in Opposition to each other; Cholchians and Parthians; Dacians and Scythians; Spaniards and Gauls. It did not seem necessary to load the Translation with proper Names, which would be useless to an English Reader, and which are mentioned in the Original without any Characters or Epithets.

20. *Peritus Iber.*] In the time of Augustus, Learning and the Sciences flourished in Spain, whither they were carried from Asia, and where the Roman Colonies contributed greatly to their Encouragement. DAC.

22. *Querimoniæ clamorem.*] These two Words are joined by correcting the Punctuation. *Compesce clamorem* is an Expression too general

A rougher Skin now clothes my Thighs,
 Into a Swan's fair Form I rise,
 And feel the feather'd Plumage shed
 Its Down, and o'er my Shoulders spread.
 Swift as with Dædalean Wing,
 Harmonious Bird, I'll soaring sing,
 And in my Flight, the foamy Shores,
 Where Bosphorus tremendous roars,
 The Regions bound by Northern Cold,
 And Lybia's burning Sands behold.
 Then to the learned Sons of Spain,
 To him, who ploughs the Scythian Main,
 To him, who with dissembled Fears,
 Conscious, the Roman Arms reveres,
 To Him, who drinks the rapid Rhone,
 Shall Horace, deathless Bard, be known.
 My Friends, the funeral Sorrow spare,
 The plaintive Song, and tender Tear;
 Nor let the Voice of Grief profane,
 With loud Laments, the solemn Scene;
 Nor o'er your Poet's empty Urn
 With useless, idle Sorrows mourn.

general and uncertain, and by separating *querimonia* from *clamorem* the Poet says the same thing twice. He collects, in this Strophe, the principal Ceremonies, which the Romans used in their Funerals. A Person played on the Flute some melancholy Airs in the Phrygian Measure, and sung the Praises of the De-

ceased. The Mourners filled the Air with Sighs and Groans; They frequently called upon the Dead by Name, and gave him their last Farewel. They made Aspersions, burned Odours, and concluded the Ceremony with an Entertainment. SAN.

End of the SECOND BOOK.

Q. HORATII FLACCI
C A R M I N U M
LIBER TERTIUS.

CARMEN I.

REGUM timendorum in proprios greges;
Reges in ipsos imperium est Jovis,
Clari giganteo triumpho,
Cuncta supercilio moventis.
Est, ut viro vir latius ordinet
Arbusta fulcis; hic generosior
Descendat in campum petitor;
Moribus hic, meliorque famâ

5

Contendat;

The Reader may find in the Notes on the Carmen Seculare, for what Reasons, and upon what Authority, the Strophe is displaced, which appears in all Editions, except Mr. Sanadon's, at the Beginning of this Ode.

Horace in this and the next Book shews forth all his poetical Abilities. Poetry itself appears in its native, original Character, employed in celebrating the Power of the Gods, and the Praises of Men; in supporting the sacred Truths of Religion, and encouraging

the Practice of moral Virtue. In this Ode the Poet asserts the Sovereignty of Jupiter, and descending from Him, upon whom they all depend, through the various Degrees of Life, He teaches us, that true Happiness can only be found in a contented and frugal Enjoyment of the Blessings we possess.

[Vers. 1. *In proprios greges.*] Mr. Dacier very well remarks, that Kings are properly Shepherds, and the People their Flocks; but, however just this Idea may be, it seems not very

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THE THIRD BOOK OF THE ODES of HORACE.

ODE I.

MONARCHS on Earth their Power extend,
 Monarchs to Jove submissive bend,
 And own the sovereign God,
 With glorious Triumph who subdued
 The Titan Race, gigantic Brood!
 And shakes whole Nature with his Nod.

When rival Candidates contend,
 And to the Field of Mars descend,
 To urge th' ambitious Claim,
 Some of illustrious Birth are proud,
 Some of their Clients vassal Croud,
 And some of Virtue's Fame.

Others

very happily suited with the Grandeur of the Strophe, and by being placed next to *reges*, Sentiments and Expressions, which raise the forms a Sameness of Sound, disagreeable to the Ear. SAN.
 Beginning of this Ode. The Word *greges* bath something too low for the Pomp of the 5: *Est, ut.*] Horace here descends to the Conditions
 VOL. I. E c

Contendat ; illi turba clientium
Sit major ; æquâ lege Necessitas
Sortitur insignes, & imos ;

10

Omne capax movet urna nomen.

Distriktus ensis cui super impiâ
Cervice pendet, non Siculæ dapes
Dulcem elaborabunt saporem ;

15

Non avium, citharæque cantus
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
Fastidit, umbrosamque ripam,
Non Zephyris agitata Tempe.

20

Desiderantem quod satis est, neque
Tumultuosum sollicitat mare,
Nec sævus Arcturi cadentis

Impetus, aut orientis Hædi :

Non

Conditions of Life, which are most exalted next to that of Kings. Among the Romans there was nothing above their first Magistracies ; and the Poet makes a short and just Enumeration of the Qualities, which ought to be considered in the Candidates. Virtue alone should decide in all Elections, but Riches, Popularity, and Birth, in all Ages and Countries, too frequently corrupt the Suffrages.

Est ut is an Ellipsis, in which we must understand *negotium*. *Est negotium ut ; ita res habet ut ; evenit, quotidie accidit ;* and the Manner of speaking is perfectly pure, and poetical.

SAN. DAC.

7. *Descendat in campum.*] The Field of

Mars, where the popular Assemblies were held for Elections, was in the lowest Ground of Rome, from whence the Poet uses the Word *descendat*.

CRUQ.

13. *Impiâ cervice.*] The Commentators understand these Words of Damocles, yet, as he is charged with no other Crime than that of praising the Happiness of Dionysius, they seem more justly to be applied to the Tyrant Himself, whom Horace considers in the same Danger to which Damocles was exposed, and under whose Person he describes the dangerous and wretched Situation of all Tyrants, amidst their Pomp and Appearances of Happiness.

DAC.

22. *Tumul-*

Others the rural Labour love,
And joy to plant the spreading Grove,
The furrow'd Glebe to turn;
Yet with impartial Hand shall Fate
Both of the Lowly and the Great
Shake the capacious Urn.

Behold the Wretch, with conscious Dread,
In pointed Vengeance o'er his Head
Who views th' impending Sword;
Nor Dainties force his pall'd Desire,
Nor Chaunt of Birds, nor vocal Lyre
To Him can Sleep afford;

Heart-foothing Sleep, which not disdains
The rural Cot, and humble Swains,
And shady River fair;
Or Tempe's ever-blooming Spring,
Where Zephyrs wave the balmy Wing,
And fan the buxom Air.

Who Nature's frugal Dictates hears,
He nor the raging Ocean fears,
Nor Stars of Power malign,
Whether in gloomy Storms they rise,
Or swift descending through the Skies
With angry Lustre shine;

Whether

22. *Tumultuosum mare.*] *Tumultus* properly signifies a Sedition, or civil War, from whence the Poet metaphorically calls the Sea tumultuous, or mutinous.

DAC.

E e 2

30. *factis*

Non verberatæ grandine vineæ, 25
 Fundusque mendax; arbore nunc aquas
 Culpante, nunc torrentia agros
 Sidera, nunc hyemes iniquas.
 Contracta pisces æquora sentiunt,
 Jactis in altum molibus, Huc frequens 30
 Cæmenta demittit redemptor
 Cum famulis, dominusque terræ
 Fastidiosus: sed Timor & Minæ
 Scandunt eodem quò dominus; neque
 Decedit æratâ triremi, & 35
 Post equitem sedet atra Cura.
 Quòd si dolentem nec Phrygius lapis,
 Nec purpurarum fidere clarior
 Delenit usus, nec Falerna
 Vitis, Achæmeniumve costum; 40
 Cur invidendis postibus, & novo
 Sublime ritu moliar atrium?
 Cur valle permutem Sabina
 Divitias operosiores?

CARMEN

30. *Jactis in altum molibus.*] Moles are the massy Piles, or Stones, which these numerous Undertakers, *frequens redemptor*, throw into the Sea for a Foundation. The Poet in the next Line calls them *cæmenta*. TORR.

35. *Triremi*] Was a Vessel, which had on each Side three Men to each Oar, whatever might be the Number of Oars. Mr. Dacier declares for the Opinion, that the Rowers were placed above each other, and many of the Learned have tried to prove, by mathematical Computations, that such a Form is not absolutely impossible. But whatever Efforts they have made, or in whatever Manner they have disposed the Benches of these Rowers, whether in perpendicular or oblique

Ranks, they can never demonstrate a practical Possibility, which may be constant, uniform, and easy; and without which the whole System is a vain and useless Speculation. SAN.

38. *Purpurarum fidere clarior usus.*] The French Commentators think this Manner of Expression, *the Use of Purple brighter than a Star*, hath a Boldness inexcusable even in Lyric Poetry. The Translation hath a little changed the Comparison by applying the Image to the Purple of the Morning.

42. *Atrium*] Was properly a great Hall in which the Romans placed the Statues of their Ancestors, received their Clients, and performed all their domestic Business. It is here used for the whole Dwelling.

Whether his Vines be smit with Hail,
Whether his promis'd Harvests fail,
Perfidious to his Toil;
Whether his drooping Trees complain
Of angry Winters, chilling Rain,
Or Stars, that burn the Soil.

Not such the haughty Lord, who lays
His deep Foundations in the Seas,
And scorns Earth's narrow Bound;
The Fish affrighted feel their Waves
Contracted by his numerous Slaves,
Even in the vast Profound.

High though his Structures rise in Air,
Threatning Remorse, and black Despair
This haughty Lord shall find;
O'er take his armed Galley's Speed,
And when he mounts the flying Steed,
Sits gloomy Care behind.

If Purple, which the Morn outshines,
Or Marble from the Phrygian Mines,
Though labour'd high with Art,
If Essence, breathing Sweets divine,
Or flowing Bowls of generous Wine,
Ill sooth an anxious Heart,

On Columns, rais'd in modern Style,
Why should I plan the lofty Pile
To rise with envied State?
Why, for a vain, superfluous Store,
Which would encumber me the more,
Resign my Sabine Seat?

CARMEN II. *Ad AMICOS.*

ANGUSTAM, amici, pauperiem pati
 Robustus acri militiâ puer
 Condiscat, & Parthos feroces
 Vexet eques metuendus hastâ ;
 Vitamque sub dio & trepidis agat 5
 In rebus. Illum ex mœnibus hosticis
 Matrona bellantis tyranni
 Prospiciens, & adulta virgo,
 Suspiret, cheu ! ne rudis agminum
 Sponsus laceffat regius asperum 10
 Tactu leonem ; quem cruenta
 Per medias rapit ira cædes.
 Dulce & decorum est pro patriâ mori.
 Mors & fugacem persequitur virum ;
 Nec parcit imbellis juventæ 15
 Poplitibus, timidove tergo.

Virtus,

The Design of Horace in this Ode is to recommend Fortitude in bearing the Distresses of War ; Virtue in the Pursuit of the Honours of Peace ; and Silence in preserving the Mysteries of Religion. Thus the Ode is composed of three Parts, regularly and naturally connected. We may believe, by the third Line, that it was written before the Conquest of Parthia, but in what particular Year is uncertain.

DAC.

Verf. 1. *Angustam pauperiem.*] The Poet is not contented with saying, that Youth should be taught to suffer Want, but strengthens it with an Epithet, *severe Want*. Such was the Discipline of the Romans by which they subdued the World ; but We follow other

Maxims, for Luxury and good Cheer dwell in the Camps of our Soldiery. DAC.

6. *Illum ex mœnibus hosticis.*] This Description is perfectly beautiful, and finely imagined to animate a young Warriour to bear the Fatigues of his Profession. His rising Valour could not appear in a nobler Theatre. It is probable, that the Tyrant here mentioned was the Parthian King, whose Daughter was betrothed to some Prince of that Country ; and the Image seems to have been taken from the Passage of Homer, where Helen and the Trojan Dames appear upon the Walls, and view the Grecian Camp. DAC. SAN.

17. *Virtus*] Horace begins here the second Part of the Ode, with the Praises of political

or

ODE II. TO HIS FRIENDS.

OUR hardy Youth should learn to bear
 Sharp Want, to rein the warlike Steed,
 To hurl the well-directed Spear
 With pointed Force, and bid the Parthian bleed.

Thus form'd in War's tumultuous Trade
 Through Summer's Heat, and Winter's Cold,
 Some Tyrant's Queen, or blooming Maid,
 Shall from her Walls the martial Youth behold,

Deep-fighting left her royal Spouse,
 Untaught the deathful Sword to wield,
 That Lion, in his Wrath, should rouse,
 Whom furious Rage drives through th' ensanguin'd
 Field.

What Joys, what Glories round Him wait,
 Who bravely for his Country dies!
 While, with dishonest Wounds, shall Fate
 Relentless stab the Coward as he flies.

With

or moral Virtue, which is ever independent of a capricious, inconstant People, and by its own Strength rises to Places of greatest Eminence. *Rex eris, si recte feceris*, was a Maxim among the Children of Rome in one of their Plays. DAC.

18. *Incontaminatis*.] This Reading appears in several Manuscripts. The Copyists, or perhaps the old Grammarians, surprised to find this Word at the Beginning of an Alcaic Verse, retrenched a Syllable, which they

thought too much, and wrote *intaminatis*. Yet they might have spared themselves so rash an Alteration, if they had considered, that the first Syllable of *incontaminatis* must make an Elision with the last of the preceding Verse, which is not without Example, even in Horace; and that in the Place of a Word, which is pure Latin, they have introduced one, which even contradicts the Sense of this Passage. *Intaminatus* is only to be found in the Glossary of Cyrillus, where it signifies, *disstained, polluted*,

Virtus, repulsæ nescia sordidæ, in-
contaminatis fulget honoribus;

Nec fumit, aut ponit secures

Arbitrio popularis auræ.

20

Virtus, recludens immeritis mori

Cœlum, negatâ tentat iter viâ;

Cœtusque vulgares, & udam

Spernit humum fugiente pennâ.

Est & fideli tuta silentio

25

Mercēs: vetabo, qui Cereris sacrum

Vulgârit arcanæ, sub iisdem

Sit trabibus, fragilemque mecum

Solvat phaselum. Sæpe Diespiter

Neglectus incesto addidit integrum:

Rarò antecedentem scelestum

Deferuit pede pœna claudò.

CARMEN

polluted, which is directly contrary to the
Poet's Thought.

CUN. SAN.

22. *Negatâ tentat iter viâ*] Virtue opens a
Way to Heaven for them, who deserve Im-
mortality, which to others is inaccessible.
Mr. Dacier understands it of a Passage through
the Air, which Nature hath denied to Man,
Pennis non homini datis, and the Certainty
with which he gives his Opinion, is at least a
Reason for mentioning it.

24. *Udam spernit humum*.] Horace calls the
Earth, *humid* or *moist*, to shew how Mankind,
as it were, sink into it by their Follies and
their Passions, from whence they can only

3

hope to rise by some extraordinary Efforts of
Virtue. He seems to have had in View a Pas-
sage in Plato's Phædon, where Socrates says,
that this Earth, into which we are plunged,
is but a Sediment of that where the Blessed
inhabit.

DAC.

The Translator, despairing of being able
to make this Epithet intelligible to an Eng-
lish Reader, hath altered the Expression to
preserve the Sense. *Spurn off his mortal
Clay*.

25. *Est & fideli tuta silentio mercēs*.] Since
the Poet here says, that Silence also shall be
rewarded, he ought necessarily to have men-
tioned

With stainless Lustre Virtue shines,
 A base Repulse nor knows, nor fears;
 Asserts her Honours, nor declines,
 As the light Air of Clouds uncertain veers;

To him, who not deserves to die,
 She shews the Paths, which Heroes trod,
 Then bids Him boldly tempt the Sky,
 Spurn off his mortal Clay, and rise a God.

To Silence due Rewards we give,
 And they, who Mysteries reveal
 Beneath my Roof shall never live,
 Shall never hoist with me the doubtful Sail.

When Jove in Anger strikes the Blow,
 Oft with the Bad the Righteous bleed:
 Yet with sure Steps, though lame and slow,
 Vengeance o'ertakes the trembling Villain's Speed.

ODE

tioned some Recompence for the other Virtues, which he has recommended to us. We find, therefore, that the Glory of dying for our Country is the Reward of Valour; and Immortality the Recompence of political or moral Virtue. Thus we may believe, that there is a Connexion in all the Odes of this Poet, although perhaps not easily marked.

26. *Cereris sacrum.*] He, who discovered
 Vol. I.

DAC.

F f

the Mysteries of Ceres, was driven out from the Society of human Kind, and detested as a Wretch unworthy of the common Offices of Humanity. It was thought dangerous to converse with him, lest Jupiter in his Anger should confound the Innocent with the Guilty. The Greeks not only punished with Death the Persons, who revealed these Mysteries, but even those who listened to them.

DAC.

The

CARMEN III.

JUSTUM, ac tenacem propositi virum,
 Non civium ardor prava jubentium,
 Non vultus instantis tyranni,
 Mente quatit solidâ, neque Auster
 Dux inquieti turbidus Adriæ,
 Nec fulminantis magna manus Jovis:
 Si fractus illabatur orbis,
 Impavidum ferient ruinæ.
 Hâc arte Pollux, hâc vagus Hercules
 Enifus arces attigit igneas:
 Quos inter Augustus recumbens
 Purpureo bibit ore nectar.

5

10

Hâc

The Boldness of Designing, and Singularity of Invention; the Sublimity of Poetry, and Artifice of Conduct; the Force of Expression, and Richness of Figures; the Choice of Sentiments, and Sweetness of Numbers, in this Poem, have compelled the Critics to agree, that it is one of the noblest Odes of Horace. Mr. Sanadon says, that without Contradiction it deserves the first Place in his Works, and the peculiar Character of it is, that it rises above all Expression. Yet we are obliged to Tanaquil Faber alone, for a Knowledge of the Subject of it, without which its Art is lost, its Beauties appear wild and confused, its Conduct is broken and irregular. From whence it is difficult, in Mr. Dacier's Opinion, to say, whether the Poet deserves greater Glory for having written this Ode, or the Critic for having discovered the Beauties of it.

Julius Cæsar, according to Suetonius, had formed a Design of transporting the Seat of

Empire to Troy, or Alexandria, after having exhausted Italy of its Treasures and Inhabitants. This was strongly reported a little before the Dictator was put to Death, and as Augustus seemed willing to enter into all the Schemes of his Predecessor, and as Troy was usually esteemed the Seat of the Julian Family, the Romans were apprehensive, that he had resolved to carry this Project into Execution. It is certain, that both Julius Cæsar and Augustus, on many Occasions, shewed a very remarkable Inclination in favour of Troy. The first ordered it to be rebuilt; the second settled a Colony there, and they both granted it considerable Privileges. Thus the Report concerning the Dictator's Intention might naturally make the People attentive to the Actions of his Successor, and their Apprehensions might have engaged the Poet to write this Ode, in which he boldly attempts to dissuade Augustus from his Design, by representing Juno, in a full Assembly of the Gods,

ODE III.

THE Man, in conscious Virtue bold,
 Who dares his secret Purpose hold,
 Unshaken hears the Croud's tumultuous Cries,
 And the impetuous Tyrant's angry Brow defies.

Let the loud Winds, that rule the Seas,
 Their wild tempestuous Horrors raise;
 Let Jove's dread Arm with Thunders rend the Spheres,
 Beneath the Crush of Worlds undaunted he appears.

Thus to the flamy Towers above,
 The vagrant Hero, Son of Jove,
 Upsoar'd with Strength his own, where Cæsar lies,
 And quaffs, with glowing Lips, the Bowl's immortal Joys.
 Fierce

Gods, threatening the Romans with her Re-
 sentment, if they should dare to rebuild the
 Walls of a City, which had been always an
 Object of her Displeasure and Revenge.

It is not possible to determine with Cer-
 tainty, but we may reasonably conjecture,
 that this Piece was composed when Augustus
 was in Syria, and consequently not far from
 Troy, where his Presence might have encour-
 aged the Scheme and made it more easy of
 Execution.

Verf. 1. *Iustum ac tenacem.*] The very first
 Words, which open the Ode with this mag-
 nificent Character of Justice and Constancy
 of Resolution, directly tend, although in a
 distant manner, to dissuade Augustus from his
 intended Purpose. The Change of the im-
 perial Seat must have been made in Violation
 of both these Virtues; nor was he compelled
 to it by the Threats of the People, or by the
 Power of the Gods.

SAN.

F f 2

5. *Adriæ*] The Adriatic is here used for
 the Ocean in general, since that Sea is not
 exposed to the South Wind, but to the East-
 South-East.

DAC.

8. *Ferient.*] Mr. Dacier, in his first Edi-
 tion of Horace, imagined this Word too
 weak and feeble to express the Ruins of a fall-
 ing World; but afterwards he changed his
 Opinion, and believed that the Poet might
 have used it, better to express the Fearlessness
 and unalterable Tranquillity of the just Man.
 Sanadon agrees with him in this Criticism,
 and thinks that we may more reasonably blame
 the Verb *illabatur*, which shews rather a
 smooth and imperceptible Motion, than a
 rapid and violent Fall. But the Weakness of
 this Word is supported by the Strength of the
 whole Strophe, and even the Length of it
 disposes the Imagination, and gives it time to
 figure to itself this Crush of Worlds.

10. *Enisus*

Hâc te merentem, Bacche pater, tuæ
Vexere tigres, indocili jugum

Collo trahentes : hâc Quirinus

15

Martis equis Acheronta fugit ;

Gratum elocutâ consiliantibus

Junone divis : Ilion, Ilion

Fatalis incestusque judex,

Et mulier peregrinâ vertit

20

In pulverem, ex quo destituit Deos

Mercede pactâ Laomedon, mihi

Castæque damnatam Minervæ,

Cum populo, & duce fraudulento.

Jam nec Lacænæ splendet adulteræ

25

Famosus hospes ; nec Priami domus

Perjura pugnaces Achivos

Hectoreis opibus refringit :

Nostriſque

10. *Enisus*.] This Reading appears in several Manuscripts, and all the late Commentators have received it. *Innixus* signifies a Person who sustains a great Weight, and hath need of somewhat to support him; but *enisus* is properly applied to those, who endeavour to rise by their own Strength.

11. *Quos inter Augustus*.] Divine Honours were decreed to Augustus in the Year 725, and the Poet here appoints him a Seat in Heaven among the Heroes, who were deified for their Resolution and Constancy, to shew that his Statue was placed in Rome with those of Pollux, Hercules, and Bacchus. The Romans painted the Faces of these Statues with Vermillion, from whence Mr. Dacier thinks, that Horace hath taken this Expression, *purpureo*

ore. Others understand the Rays of Light, with which the Gods are represented; yet more naturally it seems to mean a Glowing or Brightness, without regard to any particular Colour, for the Word *purpureus* is often thus used by the best Authors; *purpureum mare, purpureos olores, lumine purpureo, lumenque juvenæ purpureum*.

17. *Gratum elocutâ*.] The Design of the Ode opens itself in this Strophe. Whether Romulus was killed in Battle, or in the Senate-House, is uncertain; but he is here supposed to be carried to Heaven by his Father Mars, and the Fable, in Mr. Dacier's Opinion, seems to be taken from the Story of Elias. An Assembly of the Gods is called to receive this Founder of the Roman Empire, when

Fierce and indocile to the Yoke,
His Tygers thus Lyæus broke ;
Thus from the gloomy Regions of the Dead
On his paternal Steeds Rome's mighty Founder fled ;

When Heaven's great Queen, with Words benign
Address'd th' assembled Powers divine——
Troy, hated Troy, an Umpire lewd, unjust,
And a proud foreign Dame, have sunk thee to the Dust,

To me, and Wisdom's Queen decreed,
With all thy guilty Race to bleed,
What Time thy haughty Monarch's perjur'd Sire
Mock'd the defrauded Gods, and robb'd them of their
Hire.

The gaudy Guest, of impious Fame,
No more enjoys th' adulterous Dame,
Hector no more his faithless Brothers leads
To break the Grecian Force ; no more the Victor bleeds,
Since

when Juno rises in Opposition to his Apotheosis, in Apprehension that his Descendants might dare to restore the City of Troy to its ancient Splendour. Her two first Words are a Repetition of the Name of Troy, and a noble Instance of a spirited Indignation, while she disdains to mention either Paris or Helen. One is a foreign Woman ; the other a lewd and fatal Judge ; in Allusion to his giving the Prize of Beauty to Venus. The Trojans are a perfidious, perjured Race, condemned to the Vengeance of the Gods, from the very time

in which Laomedon broke Faith with Apollo and Neptune, who raised the Walls of Troy. The Fable probably arose from his taking the Treasures out of the Temples of those Gods with a Promise of restoring them ; a Promise which he sacrilegiously violated.

23. *Damnatam.*] *Damnatus* was a Term of the Roman Law, which adjudged an insolvent Debtor to his Creditors ; in which Sense, it is here used to express the Condemnation of the Trojans to the Resentment of Juno and Minerva.

Dac.

31. *Inuisum.*

Nostriſque ductum ſeditionibus
Bellum reſedit. Protinus & graves

30

Iras, & inviſum nepotem,

Troia quem peperit ſacerdos,
Marti redonabo. Illum ego lucidas

Inire ſedes, ducere neſtaris

Succos, & adſcribi quietis

35

Ordinibus patiar Deorum.

Dum longus inter ſæviat Ilion

Romamque pontus; qualibet exules

In parte regnanto beati.

Dum Priami, Paridiſque buſto

40

Infultet armentum, & catulos feræ

Celent inultæ; ſtet Capitolium

Fulgens, triumphatiſque poſſit

Roma ferox dare jura Medis.

Horrenda latè nomen in ultimas

45

Extendat oras, quâ medius liquor

Secernit Europen ab Afro,

Quâ tumidus rigat arva Nilus:

Aurum

31. *Inviſum nepotem.*] Romulus was the Grandſon of Juno by her Son Mars, and deſtroyed by the Goddeſs becauſe a Trojan Priſteſs was his Mother. *Nepos* in the time of pure Latinity always ſignified a Grandſon, and Quintilian firſt uſed it for a Nephew.

SAN.

37. *Dum longus inter ſæviat.*] Juno is not contented with ſaying, that a Length of Ocean ſhall roll between Troy and Rome, but ſhall

be ever enraged with Storms to hinder all Commerce between the two Nations: However it is remarkable, that all her Threats are confined to the Trojans, nor ever fall on their Descendants.

DAC. SAN.

38. *Qualibet exules regnanto.*] The Queen of the Gods, in ſign of Reconciliation, begins to ſortel the Romans the moſt glorious Ages of their Empire, in repeating the Conditions expreſſed in the former Verſes, as if

all

Since the long War now sinks to Peace,
 And all our heavenly Factions cease;
 Instant to Mars my Vengeance I resign,
 And here receive his Son, though born of Trojan Line.

Here, with encircling Glories bright,
 Free let him tread the Paths of Light,
 And rank'd among the tranquil Powers divine,
 Drink deep the nectar'd Bowl, and quaff celestial Wine.

While loud a Length of Ocean roars
 From Rome to Troy's detested Shores,
 Unenvied let th' illustrious Exiles reign,
 Where Fate directs their Course, and spreads their wide
 Domain.

On Priam's and th' Adulterer's Urn,
 While Herds the Dust insulting spurn,
 Let the proud Capitol in Glory stand,
 And Rome, to triumph'd Medes, give forth her stern
 Command.

Let the victorious Voice of Fame
 Wide spread the Terrours of her Name,
 Where Seas the Continents of Earth divide,
 And Nilus bathes the Plain with his prolific Tide.

Let

all their Glory depended absolutely upon those
 Conditions. This Turn hath something so
 truly sublime, that perhaps the marvellous of

Poetry cannot rise higher. *Regnans* is the
 Style of Laws, and shews the Authority of
 the Speaker.

SAN.

49. *Aurum*

Aurum irreperitum, & sic melius situm,
 Quum terra celat, spernere fortior, 50
 Quàm cogere humanos in usus,
 Omne sacrum rapiente dextrâ.
 Quicunque mundo terminus obstitit,
 Hunc tangat armis : visere gestiens
 Quâ parte debacchentur ignes, 55
 Quâ nebulæ, pluviique rores.
 Sed bellicosus fata Quiritibus
 Hâc lege dico, ne nimum pii,
 Rebusque fidentes, avitæ
 Tecta velint reparare Trojæ. 60
 Trojæ renascens alite lugubri
 Fortuna tristi clade iterabitur,
 Ducente victrices catervas
 Conjuge me Jovis, & sorore.
 Ter si refurgat murus æneus, 65
 Auctore Phœbo ; ter pereat meis
 Excisus Argivis ; ter uxor
 Capta virum, puerosque ploret.

Non

49. *Aurum irreperitum*] Juno here praises, in a manner perfectly noble, the Virtue of the ancient Romans, who were more truly great by their Contempt of Riches, than by their Conquest of the World. Gold, by Pliny's Account, was not coined in Rome until the Year 647, sixty-two Years after their first Silver Money, from which Time the Republic grew weaker in Proportion as Avarice banished the ancient Severity of Manners. *Aurum irreperitum*, in the Opinion of Dacier and Sanadon, signifies Gold, which was not originally by Nature intended for the Use of Man, but by the sacrilegious Hand of Avarice compelled into his Service.

— — — and with impious Hands
 Rifled the Bowels of their Mother-Earth
 For Treasures better hid.

54. *Hunc tangat armis.*] This Verb happily shews the Facility with which the Romans conquered the World, and justifies the Criticism upon the Word *ferient*. DAC.

55. *Quâ parte debacchentur.*] It is not in the Power of Language to find a Word more strongly expressive of the raging Heats of the Torrid Zone, and excessive Coldness of the Northern Zones, both which the Antients believed to be uninhabitable. DAC.

58. *Hâc lege.*] This is the third Time, in two

Let her the golden Mine despise;
 For deep in Earth it better lies,
 Than when by Hands profane from Nature's Store,
 To human Use compell'd, flames forth the sacred Ore.

Let her triumphant Arms extend
 Where Nature's utmost Limits end;
 Or where the Sun pours down his madding Beams,
 Or where the Clouds are dark, and Rain perpetual streams.

Thus let the warlike Romans reign,
 So Juno and the Fates ordain,
 But on these Terms alone, no more to dare
 Through Piety or Pride their parent Troy repair;

For Troy rebuilt, ill-omen'd State!
 Shall feel the same avenging Fate;
 Again my Grecians shall victorious prove,
 By me led on to War, the Sister-Wife of Jove.

Thrice should Apollo raise her Wall,
 Thrice should her brazen Bulwarks fall,
 Thrice should her Matrons feel the Victor's Chain,
 Deplore their slaughter'd Sons, deplore their Husbands
 slain.

But

two and twenty Lines, that Juno mentions these Conditions, and the Repetition was necessary to shew the real Design of the Poem, without which it might perhaps appear vicious. Yet the Poet hath varied it with great Art, and the last always adds Strength to the former.

SAN.

Ne nimium pii.] The two principal Motives, which made the Romans apprehensive, that Augustus intended to make Troy the

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G g

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 Years,

G g

Non hæc jocosæ conveniunt lyræ.
 Quò Musa tendis? Define pervicax ^{unpertinent} 70
 Referre sermones Deorum, &
 Magna modis tenuare parvis.

Years, in which he had twice shut the Temple of Janus; and he had now entered the East with two numerous Armies, one of which he commanded in Person, the other was marching towards Asia minor under the Conduct of Tiberius. SAN.

69. Non

CARMEN IV. *Ad CALLIOPEN.*

DESCENDE cælo, & dic age tibiâ
 Regina longum Calliope melos; ^{melody}
 Seu voce nunc mavis acutâ;
 Seu fidibus, citharæve Phœbi.
 Auditis? an me ludit amabilis
 Infania? audire, & videor pios
 Errare per lucos, amœnæ
 Quos & aquæ subeunt, & auræ.

5

Me

This Ode is wholly consecrated to Piety. The ten first Strophes shew the Happiness of them, who live in a constant Submission to the Gods, and the ten last propose the rigorous Chastisements of those, who violate that Submission. Some modern Critics, who have found so much Wandering in our Author, are surprized that they do not see one irregular Strophe in a Poem of this Length; while the Poet hath animated the whole with so much Art and Judgement, as to add Strength to the Reader's Attention in proportion as he advances

Two Places in the Ode will direct us very

nearly to fix the Date of it. Horace mentions the Fall of a Tree by which he was in Danger of being killed; an Accident, that happened in 733. He adds, in the thirtieth Verse, that Augustus, fatigued with Conquest, reposed Himself in the Cave of the Muses; but from 733 there is not any Year to which this may be justly applied until 744, when Augustus, having ended the Wars of the Roman Empire, shut the Temple of Janus the third and last Time. SAN.

Verf. 1. *Descende cælo.*] Horace rather goes to search for his Muse in Heaven, than on Parnassus, because it is a Subject of Piety for which

But whither would the Muse aspire?
 Such Themes nor suit the sportive Lyre,
 Nor should the Wanton, thus in feeble Strain,
 The Councils of the Gods, immortal Themes, profane.

69. *Non hæc jocosæ.*] Horace could not are willing to conceal. He therefore stops
 push the Subject farther, without displeasing short, and ends with a kind of artificial Va-
 Augustus; for it is dangerous to let the Great nity, which is always pardonable in a Poet.
 perceive that we have discovered what they DAC. SAN.

ODE IV. To CALLIOPE.

DESCEND from Heaven, and in a lengthen'd
 Strain,
 Queen of melodious Sounds, the Song maintain,
 Or on the Voice high-rais'd, the breathing Flute,
 The Lyre of golden Tone, or sweet Phœbean Lute.

Hark! the celestial Voice I raptur'd hear!

Or does a pleasing Frenzy charm my Ear?

Through hallow'd Groves I stray, where Streams beneath
 From lucid Fountains flow, and Zephyrs balmy breathe.

Fatigu'd

which he invokes her Assistance. He must a Poem, which shall live to Posterity, *Quod*
 celebrate the Praises of Augustus and Jupiter, *& hunc in annum vivat & plures.*
 and the Queen of the Muses can alone inspire
 him upon such a Theme. Calliope is here
 called Queen of the Muses, because she was
 their eldest Sister, from whence she particu-
 larly presided over heroic Poetry, and was al-
 ways an Attendant of Kings. SAN.

2. *Longum melos*] This is the longest Ode
 in Horace. Mr. Sanadon thinks, that a Poet
 at the Beginning of a Poem is little anxious
 for the Length of it, and therefore *longum*
melos; in his Opinion, must be understood of
 Philosophy. SAN.

G 2. 9. *Al*

Me fabulosa Vulture in Appulo,

Altrici extra limen Apuliae,

Ludo, fatigatumque somno,

Præde nova puerum palumbes

Texere; mirum quod foret omnibus,

Quicumque celsæ nidum Acherontia,

Saltusque Bantinos, & arvum

Pingue tenent humilis Ferenti;

Ut tuto ab atris corpore viperis

Dormirem & urfis; ut premerer sacrâ

Lauroque, collatâque myrto,

Non finè Dis animosus infans.

Vester, Camœnæ, vester in arduos

Tollor Sabinos; seu mihi frigidum

Præneste, seu Tibur supinum,

Seu liquidæ placuere Baia.

Vestris amicum fontibus, & choris,

Non me Philippis versa acies retro,

Devota non extinxit arbor,

Nec Siculâ Palinurus undâ.

Utcunque

9. *Me fabulosa.*] Horace endeavours to persuade his Friends, by the Miracles, which the Muses performed in his Favour when he was a Boy, that all this agreeable Prospect is real. He begins therefore to number the Benefits for which he was indebted to them, and thus insensibly proceeds to speak of the Pardon, which he had received by their Means. He proposes himself as the first Example of their Protection, from whence he rises to their Affection and Care for Augustus. DAC. SAN.

10. *Apulia.*] All the Syllables in Apulia are short. The Poets, therefore, in such a Number, having a Right to lengthen one, determined upon the second. When it was necessary to make the first Syllable long, the

Letter P was doubled, as in the Verse preceding. SAN.

11. *Fatigatumque somno.*] The Translation hath been, perhaps, too bold in following the Original in an Expression, which requires some Explanation to make it intelligible. *Fatigued with Sleep* must mean *with an Inclination to sleep*. Horace hath taken it from Homer, and we find another Instance of it in Tibullus,

Ille meos somno lassos patefecit ocellos.

14. *Celsæ nidum Acherontia.*] Horace calls Acherontia a Nest, because it was situated upon Rocks, on the Frontiers of Lucania. Cicero says of Ulysses, so powerful is the Love of our Country, that this wisest of the Greeks preferred

Fatigu'd with Sleep, and youthful Toil of Play,
 When on a Mountain's Brow reclin'd I lay
 Near to my natal Soil, around my Head
 The fabled woodland Doves a verdant Foliage spread;

Matter, be sure, of Wonder most profound
 To all the gazing Habitants around,
 Who dwell in Acherontia's airy Glades,
 Amid the Bantian Woods, or low Ferentum's Meads,

By Snakes of Poison black, and Beasts of Prey,
 That thus, in dewy Sleep, unharm'd I lay;
 Laurels and Myrtle were around me pil'd,
 Not without guardian Gods an animated Child.

Yours, I am ever yours, harmonious Nine,
 Whether I joy in Tibur's Vale supine;
 Whether I climb the Sabine Mountain's Height,
 Or in Præneste's Groves, or Baian Streams delight.

Nor Tree devoted, nor tempestuous Main,
 Nor flying Hosts, that swept Philippi's Plain
 In fearful Rout, your filial Bard destroy'd,
 While in your Springs divine, and choral Sports he joy'd.
 When

preferred his Ithaca, fixed, like a Nest, upon
 Rocks, to the Enjoyment of Immortality.

DAC.

21. *Vesper, Camæna.*] After a Beginning
 full of Fire, and Enthusiasm, the Poet in-
 stantly grows calm, and recounts a little Ad-
 venture of his Childhood. He then raises
 himself with a Rapidity of Flight, and trans-
 ports us with him to the Sabine Hills, to Præ-
 neste, to Tibur, and Baia. To this Flight

succeeds a proper Repose. We are conducted
 into the Cave of the Muses, where we find
 Augustus surrounded by the Goddesses, and
 hear the wise Lessons given to that Prince.
 But immediately a Scene of less Tranquillity
 demands our Attention. The Earth is over-
 turned by the Rebellion of the Giants; the
 Heavens are in Flames, and the Gods appear
 in Arms for the Defence of Jupiter. SAN.

26. *Non me Philippiis.*] The Poet here col-
 lects

Utcunque mecum vos eritis, libens

Infanientem navita Bosporum

30

Tentabo, & arentes arenas

Litoris Assyrii viator:

Visam Britannos hospitibus feros,

Et lætum equino sanguine Concanum:

Visam pharetratos Gelonos,

35

Et Scythicum inviolatus amnem.

Vos Cæsarem altum, militiâ simul

Festas cohortes reddidit oppidis,

Finire quærentem labores,

Pierio recreatis antro.

40

Vos

lects three Facts, to shew that the Gods particularly watched over his Preservation. He fled from the Battle of Philippi in 712; He escaped being killed by the Fall of a Tree 734; and He was preserved from Shipwreck, probably, in the Year 716, when he went aboard the Fleet with Mæcenas, to pass over into Sicily against Pompey. He never mentions any Danger of Shipwreck to which he had been exposed in his Return from Philippi, as Acron and some Commentators have imagined, who suppose him wandering, with a tedious and uncertain Voyage, through the Sicilian Seas, instead of going directly to Brundisium. Besides, such a Voyage must have been as dangerous as tedious; those Seas being covered with the Fleets of Pompey and Domitius, to whom he was at that time an Enemy, by his accepting an Amnesty from Octavius.

SAN.

32. *Litoris Assyrii.*] Assyria, properly speaking, is an inland Country, and far distant from the Sea; it is therefore by the Poet used for Syria, which extends itself along the Shore as far as Babylon. Such Liberties are usual to the Poets.

DAC. SAN.

33. *Hospitibus feros.*] Upon the Authority of the Scholiast Acron, the Commentators

believe that the Britons sacrificed Strangers to the Gods; and Torrentius tells us, that in his Time they were rather malevolent than cruel to Foreigners, but that such a Disposition must be expected in a People separated from the whole World.

Mr. Baxter very dexterously applies these human Sacrifices to the Irish, of whom the Character he tells us is better to be understood, and gives this excellent Reason for his Decision; that St. Jerome (about three hundred Years after this Ode was written) saw two Irishmen devouring an human Carcass in Gaul. *Hoc de Hibernis magis intelligendum. Sanctus Hieronymus scribit se duos Scotos (b. e. Hibernos) in Gallia vidisse humano cadavere vescentes.*

Such national Reflexions of Cruelty, Stupidity and Vice, are usually as weak, as they are unjust. In the present Instance, it were more honourable to human Nature to deny the Fact of human Sacrifices in general, which, perhaps, might be well supported, than to throw the Reproach and Infamy of them upon Nations, whom we hate, only because we have injured them, or despise for that very Wretchedness to which our Oppressions have reduced them.

36. *Scythicum*

When by the Muse's faithful Guidance led,
Or Lybia's thirsty Sands I'll fearless tread,
Or climb the venturous Bark, and launch from Shore,
Though Bosphorus arous'd with madding Horrors roar.

Nor Britons, of inhospitable Strain,
Nor quiver'd Scythians, nor the Caspian Main,
Nor he who joyous quaffs the thirsty Bowl,
Streaming with Horse's Blood, shall shake my dauntless
Soul.

When Cæsar, by your forming Arts inspir'd,
Chearful disbands his Troops, of Conquest tir'd,
And yields to willing Peace his laurel'd Spoils,
In the Pierian Cave you charm the Hero's Toils ;
Gracious

36. *Scythicum amnem.*] The Commentators here understand the Tanais, but the Poet seems rather to speak of the Caspian Sea, which is also called *Scythicus sinus*. The Latins, in Imitation of the Greeks, make use of the Word *Amnis* instead of *Mars*. DAC.

37. *Vos Cæsarem.*] Horace opens here the real Design of the Ode. After having thanked the Muses for their Care of his Preservation, and declared his entire Confidence in them, he shews that their Counsels inspired Augustus with the Lenity by which he pardoned his Enemies, while that Prince appears the second Instance of their protecting Power. DAC.

Alum.] Mr. Dacier and Sanadon, in Opposition to all the Commentators, agree that this Epithet is here used for *Alumnus*, that it refers to *Alma* in the forty-second Line, and that they are both derived from the Verb *alere*. Mr. Dacier thinks it must have been more glorious, and more pleasing to Augustus, to be called, as it were, the Child of the Muses, than to have been honoured with any Title of meer human Greatness ; and although

he acknowledges, that Virgil has given this Epithet to Sarpedon and Apollo, yet he affirms, that it is neither awful nor majestic enough to express *excelsus*, or *nobilis*.

38. *Fessas cohortes reddidit oppidis.*] It is a noble Encomium of Augustus, that he was fatigued with Conquest, which he was always willing to end by an honourable Peace. Piso having happily terminated the Thracian War in 743, Augustus returned to Rome in the Beginning of the Year following, with Tiberius and Drusus, who had reduced the Germans, the Dacians, and other Nations bordering upon the Danube. The Empire being thus at Peace, Augustus executed a Decree of the Senate to shut the Temple of Janus. This naturally supposes the disbanding of his Armies, of which Horace speaks. SAN.

Reddidit.] This Reading appears in a large number of excellent Manuscripts ; *melior omnino lectio est, quam neque pauciores neque deteriores codices exhibent.* Tacitus expresses himself in the same manner ; *Prætorie cohortes Penatibus suis reddantur . . . Reddita civitatibus*

Vos lene consilium & datis, & dato

Gaudetis almæ. Scimus ut impios

Titanas, immanemque turmam

Fulmine sustulerit caduco,

Qui terram inertem, qui mare temperat

Ventosum, & umbras, regnaque tristia,

Divosque, mortalesque turbas

Imperio regit unus æquo.

Magnum illa terrorem intulerat Jovi

Fidens juvenus horrida brachiis,

Fratresque tendentes opaco

Pelion imposuisse Olympo.

Sed quid Typhœus, & validus Mimas,

Aut quid minaci Porphyriion statu,

Quid Rhœtus, evulsisque truncis

Enceladus jaculator audax,

Contra

stibus Gallorum auxilia. Abdidit might be better applied to Cowards, who, not daring to appear in the Field, shut themselves up in their Cities. An Expression thus ambiguous is vicious, and unworthy of Horace. BENT. SAN.

40. *Pieria recreatis antro.*] This Cave, consecrated to the Muses, poetically represents to us the Study of the Sciences, which polish and refine the Understanding. Augustus had so great a Passion for Letters, that he always proposed some Questions of Erudition to the Learned, whom he invited to his Table. Suetonius hath preserved a Fragment of a Letter, which he wrote to Tiberius. *Vale, jucundissime Tiberi, & rem feliciter gers,* *ἰσὺ καὶ ταῖς Μούσαις ἑσπέρην.* Farewel, my dear Tiberius, and may you be ever successful in fighting for me, and for the Muses. DAC.

41. *Vos lene consilium.*] It is rare, says Mr. Dacier, to find a cruel or vindictive Temper among the Lovers of the Muses. Education softens the Heart, and inspires the Sentiments

of Moderation and Lenity. Augustus had given many Proofs of such a Temper. He pardoned Quintus Gallus, convicted of having attempted his Life. He for three Days opposed the Edict of Proscription, and preserved many of his Enemies from the Fury of his Collegues. He received Messala into his Friendship, made him Lieutenant to Agrippa in the War of Sicily, and afterwards Consul. He not only honoured Julius Antonius, the Son of the Triumvir, with the Prætorship and Consulship, but married him to Marcella, one of the Daughters of his Sister Octavia. It was worthy, says Velleius Paterculus, both of the Fortune and Clemency of Cæsar, that not one of all those, who took up Arms against Him, were ever put to Death by Him, or by his Command. SAN.

42. *Scimus ut impios.*] There is not perhaps a more remarkable Instance than this, of the want of Connexion, which is peculiar to Lyric Poetry.

Gracious from you the lenient Councils flow,
Which bid the Hero spare his prostrate Poe;
For Cæsar rules like Jove, whose equal Sway
The ponderous Mass of Earth, and stormy Seas obey:

O'er Gods and Mortals, o'er the dreary Plains,
And shadowy Ghosts, supremely just he reigns,
But, dreadful in his Wrath, to Hell pursued,
With falling Thunders dire, the fierce Titanian Brood,

Whose horrid Youth, elate with impious Pride,
Unnumber'd, on their sinewy Force relied;
Mountain on Mountain pil'd they rais'd in Air,
And shook the Throne of Jove, and bad the Thunderer
fear.

But what could Mimas, of enormous Might,
Typhæus or Porphyryon's threatening Height,
Or bold Enceladus fierce-darting far
The Trunks of Trees upturn, dire Archer of the War,
To

It might have appeared too bold to have regularly and openly equalled Augustus to the Sovereign of Gods in the highest Act of his Power; the Poet therefore only directs the Reader, or rather obliges him to make the Comparison, and to acknowledge that the Clemency of Cæsar does not proceed from his Weakness to punish. The Commentators disagree in explaining the Passage, and, in general, seem very little sensible of the Spirit and Beauty of the Transition.

46. *Et umbras.*] Dr. Bentley, with no unhappy Conjecture, reads *umbras* instead of *urbes*, which is included in *mortalesque turbas*; or, perhaps, the Reader may prefer Dr. Wade's Alteration, *ventosque & imbres*.

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48. *Imperio regit unus æquo.*] The Heathen Theology taught, that there were three Gods equal in Dignity, who had each their appointed Demaine, over which they reigned with sovereign Authority; that this Division was determined by Lot; that the great Empire of the Seas was given to Neptune; the Dominion of all the infernal World to Pluto, and the vast Extent of Heaven and Earth to Jupiter. But Horace refutes this absurd Divinity, and acknowledges one supreme Deity, to whom Earth and Sea, Heaven and Hell, Gods and Men are subject.

DAC.
It were to be wished, that Mr. Dacier could as well defend the Poet in his Description of this sovereign Deity, whom he represents so deeply

H h

Contra sonantem Palladis ægida
 Possent ruentes? Hinc avidus stetit
 Vulcanus; hinc Matrona Juno, &
 Nunquam humeris positurus arcum, 60
 Qui rore puro Castaliæ lavit
 Crines solutos, qui Lyciæ tenet
 Dumeta, natalemque sylvam,
 Delius & Patareus Apollo.
 Vis consili expers mole ruit suâ: 65
 Vim temperatam Dî quoque provehunt
 In majus: idem odere vires
 Omne nefas animo moventes.
 Testis mearum centimanus Gyas
 Sententiarum notus, & integræ 70
 Tentator Orion Dianæ,
 Virgineâ domitus sagittâ.
 Injecta monstris Terra dolet suis;
 Mœretque partus fulmine luridum
 Missos ad Orcum; nec peredit 75
 Impositam celer ignis Ætnam;

Incon-

deeply terrified by the Giants, and needing the Assistance of the other Gods to support his Omnipotence. How very different is the Image of the supreme Being in Milton's Battle of the Angels?

———War seem'd a civil Game
 To this Uproar; horrid Confusion heap'd
 Upon Confusion rose; and now all Heaven
 Had gone to Wreck, with Ruin overspread,
 Had not th' Almighty Father, where he sits
 Shrin'd in his Sanctuary of Heaven secure,
 Consulting on the Sum of Things, foreseen
 This Tumult, and permitted all, advis'd.

59. *Matrona Juno.*] The Roman or Ma-

trona Juno is here introduced by the Poet supporting the Empire of Heaven, in Compliment to her as Patroness and Protectress of his Country. In ancient Gems and Marbles she is always represented in a modest Dress, as the Juno Regina, and Juno Moneta, in a Magnificent. She is covered with a long Robe, like that of the Roman Matrons, who held it scandalous to have any Part uncovered but their Faces. The Figures of the Roman Empreses were often formed under this Character of Juno. Mr. Spence *Polymetis*.

60. *Nunquam humeris positurus arcum.*] Mr. Dacier thinks it a fine manner of calling Apollo immortal, to say that, *He shall never lay aside his Quiver*; and Mr. Sanadon translates

To sage Minerva's clashing Shield oppose
 Although with headlong Rage inspir'd they rose?
 While Vulcan here in Flames devour'd his Way,
 There Matron Juno stood, and there the God of Day,

Resolv'd, till he had quell'd th' aspiring Foe,
 Never to lay aside th' unerring Bow;
 Who the pure Dews of fair Castalia loves,
 There bathes his flowing Hair, and haunts his natal
 Groves.

Ill-counsel'd Force, by its own native Weight,
 Headlong to Ruin falls; with happier Fate
 While the good Gods upraise the just Design,
 But bold, unhallow'd Schemes pursue with Wrath divine.

This Truth shall hundred-handed Gyas prove,
 And warm Orion, who with impious Love
 Tempting the Goddess of the Sylvan Scene,
 Was by her Virgin Darts, gigantic Victim! slain.

On her own Monsters hurl'd with hideous Weight,
 Fond Mother Earth deplores her Offspring's Fate,
 By Thunders dire to livid Orcus doom'd,
 Nor Fire can force its Way through Ætna unconsum'd.
 Such

states it, *God of the shining Quiver*. This Translation hath chosen another Manner of explaining the Expression, which seems more truly to construe the Sentence, and represents the God in a beautiful Opposition of Character between his Terrours in War, and his Diversions in Peace.

65. *Vix consili expers*.] This moral Strophe is happily introduced after the bold, animated

Description of the last Lines. It recalls the Reader to the general Design of the Ode, which he might have lost sight of in so long a Poem.

67. *Odere vires*.] *Vires* is here used for *homines viribus praestantes*; a manner of Expression too hardy for a Translation. In the ninth Ode of the fourth Book we shall find another Instance of this Kind; *Eft animus tili*,

Incontinentis nec Tityi jecur

Relinquit ales, nequitiae additus

Custos: amatorem trecentae

Pirithoum cohibent catenae.

80

tibi, Consul non unius anni, which Tortentius, Mr. Dacier, and Mr. Le Fevre, condemn as too bold, even for Lyric Poetry. Dr. Bentley, for the Honour of Horace, *cujus bonos nobis est cordi*, hath amassed a Number of Quotations, in which the Mind is represented as a

Person. *Animus Rex, Carnifex, Proscriptor, Speculator, Censor, Rector, Dominus, &c.* Since Mr. Dacier did not disapprove of the first of these Expressions, he ought not to have condemned the second.

78. *Nequitiae*

CARMEN V. AUGUSTI LAUDES.

COELO tonantem credidimus Jovem
Regnare: praesens Divus habebitur
Augustus, adjectis Britannis
Imperio, gravibusque Perfis.

Milesne

When our Poet speaks in such pompous Terms of the Reduction of Britain and Parthia, it is by no means the Language of Flattery. To disarm his Enemies without attacking them, is to be more an Hero, than the Conqueror, who spreads Carnage and Desolation round him. These two Victories of Augustus are joined together by the Poet, for their Resemblance in Kind, although there were six or seven Years between them. But he only mentions the Conquest of Britain, and dwells particularly upon the Reduction of Parthia, for the Joy that it occasioned through the whole Roman People, who now saw themselves revenged for the shameful Defeat of Crassus, the Dishonour of which had continued three and thirty Years.

Augustus returned to Rome from his East-

tern Expedition in October 735, when probably this Ode was written. SAN.

Verf. 1. *Caelo tonantem.*] The Beauty of this Comparison consists in raising the Character of Augustus without lessening that of Jupiter. When the Poet says *credidimus* in speaking of Jupiter, and *habebitur* in speaking of Augustus, his Expression is perfectly exact. The first was an ancient Deity, the other shall be worshipped as a God by future Ages. Mr. Sanadon thinks that *praesens* does not signify *present* or *visible*, but *favourable* or *propitious*, and that it is not put in Opposition to *caelo*, but *tonantem*. We find *praesentes Dives* in Virgil, and *praesentia Numina* in Horace.

Habebitur.] The great Difficulty of this Passage consists in the Time *habebitur*, for it is certain that the Romans had paid divine Honours

Such are the Pains to lawless Lust decreed;
 On Tityos' growing Liver Vulturs feed
 With Rage ungorg'd, while Pluto stern detains
 His amorous Rival bound in thrice an hundred Chains.

78. *Nequitia additus custos.*] *Nequitia* may signify Impudence or Immodesty.

Tandem nequitia pone modum tuæ.

At length put an End to this infamous Life.
 The Poet uses *additus* for *adfixus*, and *custos* for *tortor*.

Additus Tityo custos propter nequitiam. SAN.

79. *Amatorem trecentæ Pirithoum.*] The Word *Amatorem* forms the whole Beauty of this Strophe, and contains the whole Story of Pirithous.
 DAC.

ODE V. *The* PRAISES of AUGUSTUS.

DREAD Jove in Thunder speaks his just Domain;
 On Earth a present God shall Cæsar reign,
 Since World-divided Britain owns his Sway,
 And Parthia's haughty Sons his high Behests obey.

O

Honours to Augustus before his Voyage to Britain. Whence is it then that Horace says, He shall be worshipped as a God after having subdued the Parthians and Britons?

Augustus would not permit any Temples to be raised to him in Rome, nor even in the Provinces, but upon Condition, that Rome should share those Honours with him. *In nulla provincia nisi communi sui Romæque nomine templa recepit.* SÜETON. This is confirmed by an ancient Medal, struck by the Cities of Asia. On one Side is the Head of Augustus; on the other a Temple with this Inscription upon the Frontispiece, ROMÆ & AUG. Horace therefore seems to allude to this Modesty of the Emperor, as if he had said; Augustus will not yet allow us to acknowledge Him a God in Rome, but, since he hath added the Parthians and Britons to his

Empire, it shall be no longer in his Power to hinder us. His Divinity shall be universally confessed. Temples shall be raised to Him in Rome as in the Provinces, and the Roman People shall soon pay those divine Honours in public, which they now render to him in private.
 DAC.

3. *Adjecit Britannis.*] We have already spoken in the ninth Ode of the second Book of the Expedition of Augustus against the Parthians. Strabo informs us, that the Princes of Britain gained his Friendship by their Embassies and Submissions. They carried their Presents into the Capitol, and made the Roman People Masters of their whole Island. Thus, although the Romans never triumphed for the Conquest of Britain, yet Augustus was considered as having subdued it.

5. *Milesne*

Milesne Crassi conjuge barbarâ
 Turpis maritus vixit? & hostium
 (Proh Patria, inverfique mœurs!)
 Confenuit focerorum in armis
 Sub rege Medo, Marfus, & Appulus,
 Anciliorum, nominis & togæ
 Oblitus, æternæque Veflæ,
 Incolumi Jove, & urbe Româ?
 Hoc caverat mens provida Reguli,
 Diffidentis conditionibus
 Fœdis, & exemplo trahenti
 Perniciem veniens in ævum,

5

10

15

Si

5. *Milesne Crassi.*] The Poet paints the Defeat of Crassus, and the Cowardice of the Romans in these vivid Colours, that he may raise the Glory of Augustus, who, by subduing the Parthians, had effaced that Ignominy, which so many Years had covered the Roman Name.

DAC.

6. *Conjuge barbarâ turpis maritus.*] It was a double Infamy to a Roman Soldier to marry a foreign Woman, and by such an Alliance to confound the Blood of Rome with that of her Enemies. *Sequiturque, nefas! Ægyptia Conjux.* Virg. We may remark here that the Phrase is uncommon, *Turpis conjuge barbarâ* for *maritus barbaræ conjugis*. *Cum* is to be understood.

SAN.

7. *Patria.*] A late Commentator hath taken this Reading from an ancient Manuscript, and the Expression is more strong as well as more natural than *Curia*. The Soldiers of Crassus, by yielding to the Parthians, had stifled in their Hearts the Love of their Country, that most powerful Passion in a truly Roman Soul.

SAN.

8. *Confenuit focerorum in armis.*] Since it cannot be proved by any Author, that the Soldiers of Crassus ever carried Arms in the

Parthian Troops, according to the common Reading *armis*, Heinsius, and Faber propose a conjectural Correction *Arvis*, which has been received by Doctor Bentley, Mr. Cunningham, and Sanadon. We know, indeed, that the Ancients usually employed their Prisoners, taken in War, in tending their Flocks or cultivating their Lands,

——— *occidere noli;*

Serviet utiliter: sine pascat durus aretque.

HOR. Epist.

Kill not the Slave, who may some Profit yield,
 Of Strength to guard your Flocks, or plow your Field;

Yet this negative Authority is not sufficient to alter the Text, in Opposition to all the Manuscripts, meerly because Historians do not inform us, that these Prisoners fought in the Parthian Armies. Perhaps, it were equally difficult to prove their Alliance with their Conquerors, and if we do not contradict the Poet in this Fact, it seems more reasonable, that they should be the Soldiers, than continue the

the

O Name of Country, once how sacred deem'd!
 O sad Reverse of Manners, once esteem'd!
 While Rome her ancient Majesty maintain'd,
 And in his Capitol while Jove imperial reign'd,

Could they to foreign Spoufals meanly yield,
 Whom Crassus led with Honour to the Field?
 Have they, to their Barbarian Lords allied,
 Grown old in hostile Arms beneath a Tyrant's Pride,

Basely forgetful of the Roman Name,
 The Heaven-descended Shields, the Vestal Flame,
 That wakes eternal, and the peaceful Gown,
 Those Emblems, which the Fates with boundless Empire
 crown?

When Regulus refus'd the Terms of Peace
 Inglorious, He foresaw the deep Disgrace,
 Whose foul Example should in Ruin end,
 And even to latest Times our baffled Arms attend,

Unless

the Slaves of their Fathers-in-law. Nor is it easy to account for the Reproach of living *sub rege Medo*, under the Tyranny of a Median King, if they were the Slaves of private Persons.

10. *Anciliorum, nominis, & togæ.*] The Poet aggravates the Cowardice of the Romans by this very strong Reflexion, that they had forgotten the sacred Bucklers, the Roman Habit and Name, and Vesta's eternal Fire; as if they had renounced that divine Protection and universal Empire, which was promised to them by these sacred Pledges.

13. *Hoc caverat mens.*] It is probable, that

some Persons, jealous of the Glory of Augustus, had made some ill-natured Comparison between his Character and that of Regulus, by whose Advice the Prisoners had been abandoned, as a Punishment of their Cowardice. Horace on the contrary shews, that this Prince entered perfectly into the Sentiments of that ancient Roman. After having constantly refused for so many Years to redeem the Prisoners and Ensigns by Treaty or Exchange, the Glory of his Arms and the Terror of his Name had alone recovered the Honour of Rome in subduing her Enemies, and restoring her Citizens.

DAC.
 17. Si

Si non periret immiserabilis
 Captiva pubes. Signa ego Punicis
 Affixa delubris, & arma
 Militibus sinè cæde, dixit, 20
 Derepta vidi : vidi ego civium
 Retorta tergo brachia libero,
 Portasque non clausas, & arva
 Marte coli populata nostro.
 Auro repensus scilicet acrior 25
 Miles redibit ? Flagitio additis
 Damnum : neque amissos colores
 Lana refert medicata fuco ;
 Nec vera virtus, quum semel excidit,
 Curat reponi deterioribus. 30
 Si pugnat extricata densis
 Cerva plagis, erit ille fortis,
 Qui perfidis se credidit hostibus ;
 Et Marte Pœnos proteret altero,
 Qui lora restrictis lacertis 35
 Sensit iners, timuitque mortem.

Hic,

17. *Si non periret immiserabilis.*] An Exchange of Prisoners might be of dangerous Example to Posterity. The Soldiery might rather chuse to preserve their Lives by yielding themselves Prisoners, than hazard the Loss of them by fighting. DAC.

We might believe that Horace hath used an Iambic Measure in the third Foot of this Line, as is common with the Grecian Poets, but as the Latins did not allow themselves all the Liberties of the Greek Poetry, it seems more probable, that the last Syllable of *periret* is made long, as it is a Cæsura ; nor is it the only Instance of this Licence, in the Alcaic Verse, which we find in Horace. SAN.

18. *Signa ego Punicis.*] This Change of

the Speakers is boldly spirited, and yet the Transition is easy. Cicero tells us, that Regulus refused to speak in the Senate, because he considered himself as degraded from the Dignity of that House. *Sententiam in senatu dicere recusavit.* He refused to take his Rank among the Senators, or to deliver his Opinion in Right of that Rank, yet he might have given his Advice to the Senate, and then expected their Determination. DAC.

20. *Sinè cæde.*] Regulus could not blame the Soldiers for being made Prisoners, since he was himself in the same Condition ; but he reproaches them for having lost their Liberty without attempting to defend themselves.

TORR.
21. *Civium*

Unless the captive Youth in servile Chains
Should fall unpitied. In the Punic Fanes
Have I not seen, the Patriot-Captain cried,
The Roman Ensigns fix'd in monumental Pride?

I saw our Arms resign'd without a Wound;
The free-born Sons of Rome in Fetters bound;
The Gates of Carthage open, and the Plain,
Late by our War laid waste, with Culture cloth'd again.

Ransom'd, perhaps, with nobler Sense of Fame
The Soldier may return—Ye purchase Shame.
When the fair Fleece imbibes the Dyer's Stain
Its native Colour lost it never shall regain,

And Valour, failing in the Soldier's Breast,
Scorns to resume what Cowardice possesseth.
If from the Toils escap'd the Hinde shall turn
Fierce on her Hunters, He the prostrate Foe may spurn.

In second Fight, who felt the Fetters bind
His Arms enslav'd; who tamely hath resign'd
His Sword unstain'd with Blood; who might have died,
Yet on a faithless Foe, with abject Soul, relied;

Who

21. *Civium tergo brachia libero.*] It was customary to bind a Prisoner's Arms behind him, of which we find several Instances in Homer and Virgil. The Beauty of this Passage consists in the severe and violent Sarcastm of the Words *libero tergo* and *civium*, as if they were the free-born Citizens of Rome, even in the Moment when they suffered themselves to be bound.

24. *Et arva Martæ coli populata nostro.*] At once to raise the Courage and Indignation of the Romans, Regulus tells them, that the
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Carthaginians were so persuaded of their Weakness, that although the War was not finished, they lived as if in perfect Peace, and even cultivated those Lands, which he himself had laid waste.

DAC.

27. *Neque amissos colores.*] This Passage is really difficult: no Wonder therefore that it has been variously explained. Wool, when stained with a baser Purple, *medicata fuce*, never can recover its original Brightness; and Courage, once failing in the Soldier's Breast, will never be restored. It scorns, *nec curat*,
I i to

Hic, unde vitam fumeret inscius,
Pacem duello miscuit. O pudor!

O magna Carthago, probrosis
Altior Italiae ruinis!

Fertur pudicæ conjugis osculum,
Parvosque natos, ut capitis minor,
A se removisse, & virilem

Torvus humi posuisse vultum;
Donec labantes consilio Patres

Firmaret auctor nunquam aliàs dato,
Interque mœrentes amicos

Egregius properaret exul.
Atqui sciebat quæ sibi barbarus

Tortor pararet: non aliter tamen
Dimovit obstantes propinquos,

Et populum reditus morantem,
Quàm si clientum longa negotia,

Dijudicatâ lite, relinqueret,

Tendens Venafranos in agros,

Aut Lacedæmonium Tarentum.

CARMEN

to resume the Place, *reponi*, of which it was dispossessed by Cowardice, *deterioribus*.

The Translator acknowledges he never understood this very difficult Passage, and is obliged to a Gentleman of Distinction for the present Explanation of it.

33. *Perfidis se credidit hostibus.*] *Credidit* is opposed to *perfidis*. One marks the Confidence of the Roman Soldiers; the other the Perfidy of the Carthaginians. The same Figure of Opposition is happily employed in the following Lines between *mortem* and *vitam*, *pacem* and *duello*. The last Expression is remarkable. *Miscere pacem duello* is to make Terms of Peace and Composition, even in the Action of War, and Sword in Hand.

37. *Hic, unde vitam fumeret.*] It were a severe Invective to tell a Soldier, he knew no

other Way of preserving his Life, than by asking Quarter of his Enemy, even when he was armed to repulse or conquer. Doctor Bentley assures us, that ten Copies read *aptius*, instead of *inscius*; and as the Poet, in Purity of Style, could not write *Hic* after *erit ille fortis*, the Doctor corrects the whole Passage thus: *Timuitque mortem hinc, unde vitam fumeret aptius*. The Correction, although received by Mr. Sanadon, seems to be unnecessary, and the Alteration of *hinc* is without Authority.

42. *Capitis minor.*] The Construction is *minor diminutione, vel ratione capitis*, and *caput* signifies the whole State and Condition of Life. *Regulus*, by being made a Prisoner, not only lost his Liberty, but his Rights of a Roman Citizen. He was besides obliged by Oath

Who for his Safety mix'd poor Terms of Peace
Even with the Act of War; O foul Disgrace!
O Carthage, now with rival Glories great,
And on the Ruins rais'd of Rome's dejected State!

The Hero spoke; and from his wedded Dame,
And Infant-Children turn'd, oppress'd with Shame
Of his fallen State; their fond Embrace repell'd,
And sternly on the Earth his manly Visage held,

'Till, by his unexampled Counsel sway'd,
Their firm Decree the wavering Senate made;
Then, while his Friends the Tears of Sorrow shed,
Amidst the weeping Throng the glorious Exile sped.

Nor did he not the cruel Tortures know
Vengeful, prepar'd by a Barbarian Foe;
Yet, with a Countenance serenely gay,
He turn'd aside the Croud, who fondly press'd his Stay,

As if, when wearied by some Client's Cause,
After the final Sentence of the Laws
Chearful he hasted to some calm Retreat,
To taste the pure Delights, which bless the rural Seat.

ODE

Oath to go back to Carthage, from whence he well knew, he should never return, and consequently never have it in his Power to recover those two Advantages. For these Reasons, he neither considered himself as a Senator, nor a Citizen; he refused the Embraces of his Wife and Children, to whom he was become a Stranger by his Slavery. He thought it, says the ancient Scholiast, unworthy of a Roman Matron to kiss a Slave. The Name of this virtuous Wife was Martia. SAN.

44. *Torvus humi.*] Although Regulus, considering himself a Slave, would not raise his Eyes from the Earth, yet he shewed an intrepid Fierceness in his Look, which spoke the

free-born Spirit of an ancient Roman. DAC.
56. *Loccedæmonium Tarentum.*] This City was founded by a Spartan Colony, and had once been very powerful in her Fleets and Armies. Her own Prosperity destroyed her. Strabo marks two Causes of her Ruin; that she had more Festivals than Days in the Year, and that she intrusted the Command of her Armies to foreign Generals. At length she lost her Liberty entirely during the War of Hannibal, when being reduced to a Roman Colony, she enjoyed a Repose which she had never known before, and became happier than she had ever been in her most flourishing State. DAC.

CARMEN VI. *Ad Romanos.*

DELICTA majorum immeritus lues,
 Romane, donec templa refeceris,
 Ædesque labentes Deorum, &
 Fœda nigro simulacra fumo.

Dīs te minorem quòd geris, imperas.

Hinc omne principium, huc refer exitum:

Dī multa neglecti dederunt

Hesperiaē mala luctuosæ.

Jam bis Monæses, & Pacori manus.

Non auspicatos contudit impetus

Nostros, & adjecisse prædam.

Torquibus exiguis renidet.

5

10

Penè

In this Ode, which is wholly moral, the Poet would persuade the Romans, that their Contempt of Religion, and the Corruption of their Manners, were the sole Causes of all the Calamities with which the State had been afflicted. He therefore employs all the majestic and all the pathetic, which the Subject demands, to inspire again the Spirit of Piety, and to restore the Purity of their ancient Morals. The Ode was apparently written soon after the civil Wars, in the Year 726 or 727.

SAN.

Verf. 1. *Delicta majorum.*] Plato and Plutarch acknowledge, that the Gods punished the Crimes of the Parents in their Children to the fourth Generation. We may say, that all Religions agree in this Point, because all Re-

ligions ascribe all human Events to the Gods.

SAN.

Perhaps the Poet rather had the Roman Laws, than those of Nature, if this be one of Nature's Laws, in his View. The Romans forbade that a Son should be punished for his Father's Crime, even for the Crime of Treason.

2. *Donec templa refeceris.*] There was a Difference between *ædes sacras*, and *templum*. *Ædes sacra* was properly an Edifice sacred in itself, and consecrated to some God, without the Intermission of the Augurs. *Templum* was a certain Space, determined and marked out by the Augurs, which yet was neither holy, nor consecrated to any God, such as the Rostra. The Statues blackened with Smoke.

ODE VI. TO THE ROMANS.

THOUGH guiltless of your Father's Crimes,
 Roman, 'tis thine, to latest Times,
 The Vengeance of the Gods to bear,
 'Till Thou their awful Domes repair,
 Profan'd with Smoke their Statues raise,
 And bid their sacred Altars blaze.

That You the Powers divine obey,
 Boundless on Earth extends your Sway;
 From hence your future Glories date,
 From hence expect the Hand of Fate.
 Th' offended Gods, in Horrors dire,
 On sad Hesperia pour'd their Ire:
 The Parthian Squadrons twice repell'd
 Our inauspicious Powers, and quell'd
 Our boldest Efforts, while they shone
 With Spoils, from conquer'd Romans won.

The

Smoke shew the Fires, and Burnings of the civil War.

Torr.

5. *Dis te minorem, &c.*] These Lines contain an excellent Moral. Nothing is more capable of tempering the Authority of Kings, than to represent to them that there is a Superior upon whom they depend, as much as their Subjects depend upon them.

SAN.

10. *Non auspicatos impetus.*] The Auspices and Inspectors of the Victims foretold to Cras-

sus, that his Expedition should prove unfortunate. Many Prodigies, which happened while he stay'd at Zeugma, seem'd to confirm their Predictions. Crassus despis'd all these Presages, and hurried forward to his Ruin.

11. *Torquibus exiguis.*] The Collars, worn by the Parthians, were probably less than those of the Gauls and Germans. The Poet says, they had enriched them with the Spoils taken from the Romans.

14. *Delris:*

Penè occupatam seditionibus

Delevit urbem Dacus, & Æthiops:

Hic classe formidatus, ille

Missilibus melior sagittis.

15

Fecunda culpæ sæcula, nuptias

Primùm inquinavere, & genus, & domos:

Hoc fonte derivata clades

In patriam, populosque fluxit.

20

Motus doceri gaudet Ionicos

Matura virgo, & fingitur artubus

Jam nunc, & incestos amores

De tenero meditatur ungui.

Mox juniores quærit adulteros

25

Inter mariti vina; neque eligit,

Cui donet impermissa raptim

Gaudia, luminibus remotis:

Sed

14. *Delevit Urbem Dacus & Æthiops.*] We are not to understand this Passage, as if the Dacians and Æthiopians had twice attempted to destroy the City of Rome. Horace means the Army of Antony and Cleopatra, which was chiefly composed of those Nations. BOND.

20. *In patriam populosque.*] The Critics well perceived, that *patria* and *populus Romanus* were exactly the same, and therefore that the Text was necessarily defective. But they did not so well succeed, in discovering which of these two Words were altered, or in what manner they ought to be restored. Doctor Bentley, supported with a numerous Army of Quotations, *densis phalangibus*, assures us, that we ought to read *inque patres*, instead of *patriam*. Another Commentator, less escorted

indeed, but a more daring Adventurer, hath boldly placed *in proceres* in the Text. Mr. Cunningham hath succeeded more happily; and to him we are indebted for the present Alteration, which consists only of a single Letter. Horace, in the second Ode, says, *terrui Urbem, terrui Gentes*, where he means the City, and the Provinces of the Empire; *Patriam* here answers to *Urbem*, and *Populos* to *Gentes*. The same Opposition is found in a Line of Martial,

Ad populos mitti qui nuper ab Urbe solebas.

SAN.

21. *Motus Ionicos.*] The Ionians were the most voluptuous People in the World. Their Music,

The Dacian, whose unerring Art
Can wing with Death the pointed Dart;
Th' Egyptian, for his Navies fam'd,
Who Neptune's boundless Empire claim'd,
Had almost in their Rage destroy'd
Imperial Rome, in civil Strife employ'd.

Fruitful of Crimes, this Age first stain'd
Their hapless Offspring, and profan'd
The nuptial Bed, from whence the Woes,
Which various and unnumber'd rose
From this polluted Fountain Head,
O'er Rome, and o'er the Nations spread.

With plyant Limbs the ripen'd Maid
Now joys to learn the wanton Trade
Of Dance indecent, and to prove
The Pleasures of forbidden Love:
But soon amid the Bridal Feast
Boldly she courts her Husband's Guest;
Her Love no nice Distinction knows,
But round the wandering Pleasure throws,
Careless to hide the bold Delight
In Darkness, and the Shades of Night.

Nor

Musick, their Dances, and their Poetry were formed with a peculiar Softness and Delicacy. Even their Laughter had something so dissolute, that it became a Proverb *ἰωνικὸς γέλας*. The Poet mentions the marriageable Virgin, because it was shameful for a Girl of that Age to learn to dance. That Exercise was per-

mitted only during their Infancy. **Torr.**

23. *Incestos amores*.] Crimes beget one another with an unhappy Fruitfulness, yet this Epithet means no more than criminal, and unchaste Desires. Any other Interpretation is too shocking and monstrous.

Sed jussa coràm non sinè conscio

Surgit marito; seu vocat infitor,

Seu navis Hispanæ magister,

Dedecorum pretiosus emtor.

Non his juvenus orta parentibus

Infecit æquor sanguine Punico,

Pyrrhumque, & ingentem cecidit

Antiochum, Annibalemque dirum;

Sed rusticorum mascula militum

Proles, Sabellis docta ligonibus

Verfare glebas, & severæ

Matris ad arbitrium recisos

Portare fustes, sol ubi montium

Mutaret umbras, & juga demeret

Bobus fatigatis, amicum

Tempus agens abeunte curru.

Damnosa

29. *Coràm.*] *Openly.* This Word is opposed to *luminibus remotis*, as *non sine conscio* is in Opposition to *raptim*. The Poet, not contented with describing the Vices of these Roman Women, to give a greater Horrour of them, adds, that their Husbands consented to let them sell themselves to Masters of Ships and Factors, who were extravagant enough, *pretiosus*, to buy the expensive Infamy. DAC.

33. *Non his juvenus, &c.*] To this vivid and natural Picture, which the Poet hath drawn of the Manners of his Age, he hath joined one of a contrary Kind, in which he represents the Manners of the ancient Romans. The Nearness of these two Paintings makes us see their different Beauties, and gives a greater Strength and Vivacity to the Colours. SAN.

37. *Sed rusticorum mascula pubes.*] There is a beautiful Passage in Vegetius, which explains this of Horace. *Aptior armis rustica plebs, quæ sub dio & in labore nutritur, solis patiens, umbræ negligens, balnearum nescia, deliciarum ignara, simplex animi, parvo contenta, duratis ad omnium laborum tolerantiam membris; cui gestare ferrum, fossam ducere, onus ferre, consuetudo de rure est.* More fit for Arms is the common Rustic, who lives in open Air and in Labour, patient of the Sun, careless of Shade, ignorant of Baths, unknowing of Delights, simple of Understanding, contented with little, having his Limbs hardened to the Sufferance of Labours; who hath learned from the Customs of the Country to carry a Weight of Arms, and to work in the Trenches.

14. *Portare*

Nor does she need the thin Disguise,
The conscious Husband bids her rise,
When some rich Factor courts her Charms,
Who calls the Wanton to his Arms,
And, prodigal of Wealth and Fame,
Profusely buys the costly Shame.

Not such the Youth, of such a Strain,
Who dyed with Punic Gore the Main;
Who Pyrrhus' flying War pursued,
Antiochus the Great subdued,
And taught that Terrour of the Field,
The cruel Hannibal, to yield:
But a rough Race inur'd to Toil,
With heavy Spade to turn the Soil,
And by a Mother's Will severe
To fell the Wood, and homeward bear
The ponderous Load, even when the Sun
His downward Course of Light had run,
And from the Western Mountain's Head
His changing Shadows lengthening spread,
Unyok'd the Team with Toil oppress'd,
And gave the friendly Hour of Rest.

What

41. *Portare fustes.*] Columella gives us a beautiful Description of the laborious Women of earlier Times, in Opposition to the voluptuous, idle Race of his Age. But a late Commentator applies this Severity of the Samnite Mothers, with an Air of Burlesque and Pleasantry, to the present Age. The Roman
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Youth, says he, were not permitted to carry wrought Canes, but Sticks of a plain and simple Form. *Juventus Romana olim non ornatos fustes, sed inconditos stipites ad matris arbitrium gestabat.*

42. *Mutaret umbras.*] The Sun changes the Shadows in proportion as he declines to his

Damnosa quid non imminuit dies?

45

Ætas parentum, pejor avis, tulit

Nos nequiores, mox daturos

Progeniem vitiosiore.

his Setting. In the Morning he directs them to the West, in the Evening to the East. TORR.

45. *Damnosa.*] *Damnosa* properly signifies consuming. *Tempus edax.*

CARMEN VII. *Ad ASTERIEN.*

QUID fies, Asterie, quem tibi candidi

Primo restituent vere Favonii,

Thynā merce beatum,

Constantis juvenem fide

Gygen? Ille Notis actus ad Oricum,

5

Post infana Capræ fidera, frigidas

Noctes, non finè multis

Infomnis lacrymis, agit.

Atqui sollicitæ nuntius hospitæ,

Suspirare Chloën, & miseram tuis

10

Dicens ignibus uri;

Tentat mille vafer modis.

Ut

In this Ode Horace writes to Asterie, in Appearance to comfort Her for the Absence of her Husband, or Lover, whose Return was delayed by contrary Winds; but we find at the End of the Poem, that this was only with Design to advise her, with greater Delicacy, to be faithful to Gyges, and to resist the Pursuits of her Neighbour Enipeus, as her Lover resisted the Passion of his Hostess Chloe. There is much natural Vivacity in the Sentiments, and Sweetness in the Versification.

DAC.

Verf. 1. *Quid fies.*] Asterie does not seem to have been too much afflicted for the Absence of Gyges, since she had occasion for the Advice, which Horace gives her at the End of the Ode.

DAC.

2. *Favonii.*] The Poet does not mean, that this Wind shall bring Gyges home, for it was directly contrary to his Return to Italy; but that in general it opens the Seas, and encourages Navigation, by restoring fair Weather.

TORR.

3. *Thynā*

What feels not Time's consuming Rage?
 More vicious than their Father's Age
 Our Sires begot the present Race,
 Of Actions impious, bold and base,
 And yet, with Crimes to us unknown,
 Our Sons shall mark the coming Age their own.

ODE VII. To ASTERIE.

AH! why does Asterie thus weep for the Youth
 Of Constancy faithful, of Honour and Truth,
 Whom the first kindly Zephyrs, that breathe o'er the
 Spring,
 Enrich'd with the Wares of Bithynia shall bring?
 Driven back from his Course by the Tempests, that rise
 When Stars of mad Lustre rule over the Skies,
 At Oricum now poor Gyges must stay,
 Where sleepless he weeps the cold Winter away;
 While his Landlady Chloe, in Sorrow of Heart,
 Bids her Envoy of Love exert all his Art,
 Who tells him how Chloe, unhappy the Dame!
 Deep sighs for your Lover, and burns in your Flame.
 He

3. *Thynâ merce.*] Toys of Iron, Steel, Silver and Gold, which the Bithynians made with great Neatness.

4. *Constantis juvenem fide.*] Such is the Reading of all the Manuscripts without Exception, *ita membranae omnes ubicunque.* They, who changed it, did not consider, that *fide* is here used for *fidei*, and that there are Instances of it in the best Authors.

BENT.

K k 2

8. *Multis insomnis lacrymis.*] Mr. Sanadon frequently blames Horace for a jingling of Words and Rhimes in many of his Lines, yet confesses that they are here well placed to shew the Melancholy with which Gyges was oppressed. Mr. Dacier makes the same Remark upon, *Jam satis terris nivis atque diræ grandinis.*

10. *Tuis ignibus.*] The Ancients called a Lover,

Ut Prætum mulier perfida credulum
 Falsis impulerit criminibus, nimis
 Casto Bellerophonti 15
 Maturare necem, refert.
 Narrat penè datum Pelea Tartaro,
 Magneffam Hippolyten dum fugit abstinens;
 Et peccare docentes
 Fallax historias movet. 20
 Frustra: nam scopulis furdior Icari
 Voces audit, adhuc integer. At, tibi
 Ne vicinus Enipeus
 Plus iusto placeat, cave.
 Quamvis non alius flectere equum sciens 25
 Æquè conspicitur gramine Martio;
 Nec quisquam citus æquè
 Tusco denatat alveo;
 Primâ nocte domum claude; neque in vias
 Sub cantu querulæ despice tibîæ; 30
 Et te sæpe vocanti
 Duram, difficilis mane.

CARMEN

Lover, the Fire of his Mistress; and a Mistress, her Lover's Fire.

At mihi sese offert ultro meus ignis Amyntas.
VIRG.

13. *Ut Prætum mulier.*] Homer calls this Wife of Prætus, Antæa, and by the Tragic Poets she is called Schenobæa. Her Story is

3

related at length in the sixth Book of the Iliad.

19. *Peccare docentes historias.*] Chloe's Confident, not being able to terrify Gyges into Compliance by the Dangers to which these two Heroes were exposed for their Chastity, strives to seduce him by Examples of those, who had yielded upon easier Terms. TORN.

22. *At, tibi.*] This Return to Asterie is natural

He tells him how Prætus, deceiv'd by his Wife,
 Attempted, ah dreadful! Bellerophon's Life,
 And urg'd by false Crimes, how he fought to destroy
 The Youth for refusing too chaste the Joy:
 How Pelæus was almost dispatch'd to the Dead,
 While the lovely Magnesian abstemious he fled.
 Then he turns every Tale, and applies it with Art,
 Which can melt down his Virtue, and soften his Heart;
 But constant and Heart-whole young Gyges appears,
 And deader than Rocks the Tale-teller bears;
 Then, Fair-one, take heed lest Enipeus should prove
 A little too pleasing, and tempt thee to Love;
 And though without Rival he shine in the Course,
 To rein the fierce Steed though unequal his Force,
 Though matchless the Swiftneſs, with which he divides,
 In crossing the Tiber, the rough-swelling Tides,
 Yet shut the fond Door at Evening's first Shade,
 Nor look down to the Street at the soft Serenade,
 Or if cruel he call thee in Love-sighing Strain,
 Yet more and more cruel be sure to remain.

ODE

natural and just. Perhaps Asterie had but too much Occasion for this delicate Advice. SAN.

32. *Duram, difficilis manet.*] Mr. Le Fevre and Mr. Dacier are persuaded that Horace ought to have written, *duram, dura manet*, and that he has offended against the great Rule, which ought to regulate our Expressions in all Languages, by not preserving this Exactness in the Words. But however just this Rule is in general, yet it is here very unlucki-

ly applied, for *dura* and *difficilis* are not synonymous Terms. The first signifies an Insensibility; the second a Severity of Manner. *Dura est quæ sensu amoris caret, difficilis autem amantibus aspera.* This Explanation is due to Mr. Baxter, with this gentle and judicious Remark for the Honour of Horace, *Unde novit Faber quid debuerit Horatius?* Whence came Le Fevre to know what Horace ought to have written?

CARMEN VIII. *Ad MÆCENATEM.*

MARTIIS cœlebs quid agam Calendis,
 Quid velint flores, & acerra thuris
 Plena, miraris, positusque carbo in
 Cespite vivo,

Docte sermones utriusque linguæ.

5

Voveram dulces epulas, & album

Libero caprum, propè funeratus

Arboris ictu.

Hic dies, anno redeunte, festus

Corticem adstrictum pice dimovebit

10

Amphoræ, fumum bibere institutæ

Consule Tullo.

Sume,

Mæcenas had been surpris'd, perhaps, in a Visit to the Poet, to find him employed in making Preparations for a domestic Feast. Horace tells him the Reason of it, and invites him to be a Party at the Entertainment. This Ode is proportioned to the Subject; there is nothing rais'd or elevated, but all is natural and elegant.

SAN.

Verf. 1. *Martiis cœlebs quid agam calendis.*] A Festival was observ'd by the Roman Ladies with much religious Pomp, upon the first of March, in Memory of the Day, when the Sabine Women, having reconcil'd their Husbands with their Fathers, dedicated a Temple to Juno. In this Temple they offer'd Sacrifices and Flowers to the Goddess, and waited at home the rest of the Day to receive the Presents, which their Friends and Husbands made them, as if to thank them for that hap-

3

py Mediation. From hence the Calends of March were call'd *Matronalia*, or *Matronales feriæ*; and while the Wives performed their Offerings to Juno, their Husbands sacrific'd to Janus.

TORR. DAC.

5. *Docte sermones utriusque linguæ.*] *Sermones* in the Language of Horace signifies Books, and literary Compositions. It is here used in the same Sense; for the Surprise of Mæcenas, at seeing a Batchelor preparing a Sacrifice on the first of March, arises from his Knowledge of the religious Rites and Customs of Greece, by his being Master of the Books and Learning of both Languages.

SAN.

6. *Voveram.*] It is probable, this was the first Sacrifice which Horace had offer'd upon this Occasion; for Mæcenas must have known his Vow, if there had been many Years since his

his

ODE VIII. To MÆCENAS.

IN either Language skill'd, my Lord, 'tis thine
 To know, in Greece and Rome, the Rites divine;
 And well may You these flowery Wreaths admire,
 The fragrant Incense and the sacred Fire,
 Rais'd o'er the living Turf on this glad Day
 To which the married World their Homage pay.

When on my Head a Tree devoted fell,
 And almost crush'd me to the Shades of Hell,
 Grateful I vow'd to him, who rules the Vine
 A joyous Banquet, while beneath his Shrine
 A snow-white Goat should bleed, and when the Year
 Revolving bids this festal Morn appear,
 We'll pierce a Cask with mellow Juice replete,
 Mellow'd with Smoke, since Tullus rul'd the State.

Come

his Preservation. The Reader may find, in the Notes upon the seventeenth Ode of the second Book, why the Poet attributes his Safety both to Faunus and Bacchus.

7. *Caprum.*] The Ancients usually sacrificed to the Gods the Beasts, which they hated. Thus a Goat is sacrificed to Bacchus, because it destroyed the Vine. The Victims of the celestial Gods were white; those of the infernal Deities were black. *CAUQ.*

12. *Consule Tullio.*] If the Poet means the Consulship of Tullus in the Year 688, as some Commentators imagine, this Wine must have been at least forty-two Years old; and consequently Horace invites Mæcenas to drink very bad Wine with him. Nothing is more

disagreeable, says Pliny, than Wine, which hath passed its twentieth Year; *non alia res majus incrementum sentit ad vigesimum annum, majusve ab eo dispendium.* But since this Wine was mellowed with a Kind of forced Maturity, by being placed in the Smoke, it must have been more disagreeable. We may therefore believe, that Horace intended the second Consulship of Tullus in 721. His Wine was then thirteen Years old, which were enough to give it all its proper Excellence, especially as it had passed the Smoke, by which it gained, according to Columella, an earlier Ripeness, *præcoçem maturitatem.*

SAN.

13. *Cyathos*

Sume, Mæcenâs, cyathos amici
Sospitis centum; vigiles lucernas
Perfer in lucem: procul omnis esto

15

Clamor & ira.

Mitte civiles super urbe curas:
Occidit Daci Cotisonis agmen:
Medus infestus sibi luctuosus

Diffidet armis:

20

Servit Hispanæ vetus hostis oræ
Cantaber, serâ domitus catenâ:
Jam Scythæ laxo meditantur arcu

Cedere campis.

Negligens, ne quâ populus laboret,
Parce privatis nimium cavere;
Dona præsentis rape lætus horæ, ac

25

Linque severa.

CARMEN

13. *Cyathos amici sospitis.*] The *Cyathus* is here used for *poculum*, but it properly signifies a Goblet, with which the Wine and Water were measured into the Cups, *pocula*, out of which they drank. *Cyathi amici sospitis*, sunt *cyathi qui propter amicum sospitem biberentur*. It might be called the *Wine of Friendship*, as Theocritus calls that, in which they drank the Health of their Mistresses, *The Wine of Love*. DAC.

15. *Perfer in lucem.*] Drinking all Night was by the Romans called a *Græcism*, *græcari*, or *pergræcari*, because they received the Custom from the Greeks.

*Sic noctem paterâ, sic ducam carmine, donec
Injiciat radios in mea vina dies.* PROPER.

With Wine and Songs the jovial Night I'll pass

'Till Morning dart its Rays into my Glass.

Procul omnis esto clamor & ira.] Mæcenâs was naturally of an easy Temper, and deli-

cate in his Pleasures; consequently he must have hated the Noise and Quarrels, which too frequently attend our Excesses in Wine. Horace therefore promises, that all the Decencies of Good-humour shall be observed, and that their Mirth shall not be tumultuous or quarrelsome. *Esto* is here used for *erit*; an Imperative for a Future Tense, as Horace in another place says, *abstineto* for *abstinebis*. SAN.

17. *Mitte civiles.*] Augustus was not yet returned from his Eastern Expedition, and when Agrippa went to Spain, Pannonia, and Syria, Mæcenâs possessed alone the Government of Rome and Italy until September 738, when he resigned it to Statilius Taurus, that he might follow Augustus into Gaul.

TORR. SAN.

18. *Daci Cotisonis agmen.*] Dicomâ King of the Daci had assisted Antony with a large Number of Troops; and Cotison, another of their Kings, made frequent Irruptions into the Roman Empire, whenever the Danube was frozen. Augustus sent an Army against him, under the Command of Lentulus, who obliged him

Come then, Mæcenas, and for Friendship's sake,
 A Friend preserv'd, an hundred Bumpers take.
 Come drink the watchful Tapers up to Day,
 While Noise and Quarrels shall be far away.
 No more let Rome your anxious Thoughts engage,
 The Dacian falls beneath the Victor's Rage,
 The Medes in civil Wars their Arms employ,
 Inglorious Wars! each other to destroy;
 Our ancient Foes, the haughty Sons of Spain,
 At length indignant feel the Roman Chain;
 With Bows unbent the hardy Scythians yield,
 Resolv'd to quit the long-disputed Field.
 No more the Public claims thy pious Fears,
 Be not too anxious then with private Cares,
 But seize the Gifts the present Moment brings,
 Those fleeting Gifts, and leave severer Things.

ODE

him to repass the River, and built Forts to prevent his Incurfions.

SAN.

19. *Medus infestus, &c.*] The Submission, which Phraates made to Augustus, was as much an Effect of his Politics, as of his Fears. Detested for his Cruelties, he endeavoured to support himself against his own Subjects by his Alliance with the Romans; and when he rendered to Augustus the Roman Standards and Prisoners, he delivered four Sons, and four Grand-sons to him, to preserve them from the Insurrections of his own People.

SAN.

21. *Vetus hostis.*] The War in Spain continued more than two hundred Years before the Cantabrians were perfectly subdued, and Strabo judiciously remarks, that it proceeded from their not opposing their whole Force at once to the Romans. On the contrary, the Gauls, being naturally more impetuous, were soon conquered, and often lost the greatest Part of their Troops in a single Battle.

DAC.

23. *Laxo arcu.*] It was the Custom of all the Northern Nations to hold their Bows unstrung, when they offered Proposals of Peace

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or Truce, and when they retired off the Field of Battle.

26. *Privatus.*] Mr. Cuninghame, upon the Authority of a Manuscript, hath given us this Reading, instead of *privatus*, which so much perplexed and exercised our Commentators. One of them hath boldly cut out the whole Strophe.

The Poet here opposes the People to private Persons, *populus* to *privatus*, as in Cicero, *quod privatus a populo petit, aut populus a privato*. Mæcenas, by the Duty of his Office, was obliged to watch over the Safety of the Public, and the Repose of particular Persons. Horace hath already assured him, that he need not be uneasy upon the first Point, and now desires him not to be disturbed for the second.

SAN.

27. *Dona presentis rape, &c.*] Every Moment of Pleasure is a Present from the Gods; but it is a fleeting Pleasure, and if we do not seize it in the Instant, in which it offers itself, it is lost for ever. Such is the Thought, which Horace hath happily expressed in these two Words, *dona rape*.

SAN.

CARMEN IX. *Dialogus HORATII & LYDIÆ.*

HORAT.

DONEC gratus eram tibi,
Nec quisquam potior brachia candidæ
Cervici juvenis dabat,
Persarum vigui rege beator.

LYDIA.

Donec non aliâ magis
Arfisti, neque erat Lydia post Chloën,
Multi Lydia nominis
Romanâ vigui clarior Iliâ.

5

HORAT.

Me tunc Thressia Chloë regit,
Dulces docta modos, & citharæ sciens;
Pro quâ non metuum mori,
Si parcant animæ fata superstiti.

10

LYDIA.

Horace in this Ode hath found an Art of joining the Politeness of Courts to the Simplicity of the Country. We may remark, that in these Kinds of Dialogues, there were two Laws inviolably observed. The Person, who spoke last, ought to answer in the same Number, and same sort of Verses, and either to contradict or improve upon what was said before. We shall find that Horace hath observed both these Laws with great Exactness.

Torr.

2. *Nec quisquam potior.*] *Potior* signifies more happy or better received. Thus in the fifteenth Epode,

Non feret assiduus potiori te dare noctes.

Nor shall he tamely bear the bold Delight,
With which his Rival riots out the Night.

4. *Persarum vigui rege beator.*] The Kings of Persia, in the Time of Horace, might more

ODE IX. *A Dialogue between HORACE and LYDIA.*

HORACE.

WHILE I was pleasing to your Arms,
Nor any Youth, of happier Charms,
Thy snowy Bosom blissful prest,
Not Persia's King like me was blest.

LYDIA.

While for no other Fair you burn'd,
Nor Lydia was for Chloe scorn'd,
What Maid was then so blest as thine?
Not Ilia's Fame could equal mine.

HORACE.

Me Chloe now possesses whole,
Her Voice, her Lyre command my Soul;
For whom I'll gladly die, to save
Her dearer Beauties from the Grave.

LYDIA.

more properly be called Governors, as they were in Subjection to the Parthians. The Poet therefore means the ancient Kings of Persia, such as Cyrus or Darius, who were called Kings of Kings; whose Riches and Power gave Birth to the Proverb, *Happier than the King of Persia.*

CRUQ.

5. *Donec non alia magis arsisit.*] Horace had only said *gratus eram*, and Lydia with greater Strength of Expression says, *arsisit*. Thus in the next Verse she rises upon the Poet's *nec*

quisquam potior, when she says, *neque erat Lydia post Chloë*. His was only a general Suspicion of a Rival's Happiness, while she had a Certainty that Chloe was preferred to her.

11. *Pro quâ non metuum mori.*] According to the Superstition of the Ancients, who believed, that the Death of one Person might be prevented by that of another. From hence came the Custom of those Devotements, made for the Lives of Princes.

LYDIA.

Me torret face mutua
 Thurini Calais filius Ornithi;
 Pro quo bis patiar mori,
 Si parcant puero fata superstiti.

15

HORATI.

Quid si prisca redit Venus,
 Diductosque jugo cogit aëneo:
 Si flava excutitur Chloë,
 Ejectæque patet janua Lydia.

20

LYDIA.

Quamquam fidere pulchrior
 Ille est; tu levior cortice, & improbo
 Iracundior Adriâ;
 Tecum vivere amem, tecum obeam libens.

CARMEN

14. *Thurini Calais filius Ornithi.*] It is probable, that Sybaris, in the eighth Ode of the first Book, is the same who is here called Calais; that the last is a proper Name, and the other the Name of his Country; for Sybaris and Thurinus are Names arising from a City of Greece, which was first called Thurium,

and afterwards Sybaris.

TORR.

18. *Diductosque jugo cogit aëneo.*] Horace was willing to try whether Lydia would consent to a Reconciliation; but, to avoid a Refusal, he leaves the Sense unfinished, and rather insinuates, than expresses his own Inclination; or perhaps the Break is owing to the Warmth

LYDIA.

My Heart young Calais inspires,
 Whose Bosom glows with mutual Fires,
 For whom I twice would die with Joy,
 If Death would spare the charming Boy.

HORACE.

Yet what if Love, whose Bands we broke,
 Again should tame us to the Yoke;
 Should I shake off bright Chloe's Chain,
 And take my Lydia home again?—

LYDIA.

Though he exceed in Beauty far
 The rising Lustre of a Star;
 Though light as Cork thy Fancy strays,
 Thy Passions wild as angry Seas,
 When vex'd with Storms; yet gladly I
 With thee would live, with thee would die.

ODE

Warmth of Lydia, who interrupts him, and prevents what he was going to say.

20. *Ejellaque*.] This Correction is taken from Mr. Cuningham. It is not only a

stronger Expression, than the common Reading *rejellaque*, but better agrees with the Terms *patet* and *janua*.

CARMEN X. *IN* LYCEN.

EXTREMUM Tanaim si biberes, Lyce,
 Sævo nupta viro, me tamen asperas
 Porrectum ante fores objicere incolis
 Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus
 Inter pulchra satum tecta remugiat
 Ventis, & positas ut glaciet nives
 Puro numine Jupiter?

Ingratam Veneri pone superbiam;
 Ne currente retro funis eat rotâ.

Non te Penelopen difficilem procis

Tyrrhenus genuit parens.

O, quamvis neque te munera, nec preces,

Nec tinctus violâ pallor amantium,

Nec vir Pieriâ pellice saucius

Curvat; supplicibus tuis

Parcas,

Translated by Dr. DUNKIN.

Mr. Dacier thinks, that this Ode was really sung before Lyce's Door, and he values it as the only serenading Ballad remaining to us in the Latin Tongue. But by an Air of Humour in it, we may rather believe it was written in Ridicule of such Songs,

— — Which the starv'd Lover sings
 To his proud Fair, best quitted with Disdain.

The Conjecture will appear more just, if this Lyce be the same against whom Horace wrote the thirteenth Ode of the fourth Book. Her Beauty was not extraordinary in her

Youth, and if Horace were ever in Love with her, he could not have been so cruel as to insult her in her Age.

Verf. 4. *Incolis Aquilonibus.*] The Poet pleasantly calls these Winds, *Inhabitants of the North*, where the Tanais hath its Source.

10. *Ne currente retro funis eat rotâ.*] Almost all the Commentators have a different manner of explaining this Expression. Some understand it, of Fortune's Wheel in general, or perhaps that the Poet alludes to some particular Statue of the Goddess, in which she was represented guiding her Wheel with a Rope. Mr. Dacier, who hopes to give a better account of it than others, fancies that the Ancients drew their Vessels against the Current

ODE X. To LYCE.

THOUGH you drank the deep Stream of Tanaisicy,
The Wife of some barbarous Blockhead, O Lyce,
Yet your Heart might relent to expose me reclin'd
At your cruel-shut Door to the Rage of the Wind.
Hark, your Gate! how it creaks! how the Grove, planted
round

Your beautiful Villa, re-bellows the Sound!
How Jupiter numbs all the Regions below,
And glazes with Crystal the Fleeces of Snow!
Away with these Humours of Pride and Disdain,
To Venus ungrateful, to Cupid a Pain,
Left while by the Pulley you raise to the top,
Your Rope should run back, and your Bucket should drop.
No sprightly Tyrrhenian begot thee a Prude,
A nother Penelope, harsh to be woo'd.

O, though neither Presents, nor vow-fighting Strain,
Nor Violet painting the Cheek of thy Swain,
Nor thy Husband, who gives up his Heart for a Ditty
To a Song-singing Wench, can provoke thee to Pity,

O

rent of Rivers by a Rope fastened to a Wheel upon their Bridges.

Any of these Conjectures, if fairly proved, would explain the Passage, but they are all equally uncertain; and the Gentleman, who translated this Ode has guessed, at least, with as much Probability as any of the Commentators.

11. *Non te Penelopen difficilem precis.*] Horace does not tell Lyce that she was not a Penelope. This had not been very gallant, and would have contradicted what follows. But

he tells her, that since she was born of a Tuscan Father, she was not intended to be a Penelope. The Tuscans were, even to a Proverb, voluptuous and wanton. DAC.

14. *Pallor amantium.*] Paleness, according to Ovid, is the Lover's Colour; *Pallent omnes amantes, color est hic aptus amanti*: and Servius explains *pallentes violas* in Virgil, dyed with the Colour of Lovers, *amantium tinctas colores*.

16. *Supplicibus tuis parcas.*] Horace tells Lyce, that although neither Presents, nor Prayers,

Parcas, nec rigidâ mollior esculo;
 Nec Mauris animo mitior anguibus.
 Non hoc semper erit liminis aut aquæ
 Cœlestis patiens latus.

20

Prayers, have power to move her; although the Repentment of her Husband's ill Treatment cannot provoke her to be more good-natured to her Lovers, yet even for the Sake of

CARMEN XI. *Ad MERCURIUM.*

MERCURI, (nam te docilis magistro
 Movit Amphion lapides canendo)

Tuque testudo resonare septem

Callida nervis,

Nec loquax olim neque grata, nunc &

Divitum mensis & amica templis;

Dic modos, Lyde quibus obstinatas

Applicet aures:

Quæ, velut latis equa trima campis,

Ludit exultim, metuitque tangi,

Nuptiarum expers, & adhuc protervo

Cruda marito.

Tu potes tigres comitesque silvas

Ducere, & rivos celeres morari;

Cessit immanis tibi blandienti

Janitor aulæ

Cerberus;

Lyde must have been very cruelly virtuous, who could refuse to hear such a Poet as Horace sing his Verses. He applies to Mercury to inspire him with an Ode, that shall be able to conquer this Obstinacy, and oblige her to hear. To shew his Dependence on the God,

he begins his Petition with the Miracles, which Amphion performed by his Instruction. We shall find in the twenty-eighth Ode, that Lyde no longer refused to listen to the God, nor continued in the same Severity of Sentiments with regard to the Poet.

The

O Thou, who like Serpents art gentle and kind,
And like an old Oak art to Softness inclin'd,
Yet think not this Side can for ever sustain
Thy Threshold hard-hearted, and Sky-falling Rain.

Love itself she ought to treat them less
gorouſly, and not urge them to Extremi-
ties. For his Part, he ſhall not always be
disposed to ſupport her Cruelties, and lie ſigh-
ing whole Nights at her Door. DAC.

ODE XI. To MERCURY.

O MERCURY, by whoſe harmonious Aid,
Amphion's Voice the liſtning Stones could lead;
And Thou, ſweet Shell, of Art to raiſe,
On ſeven melodious Strings, thy various Lays;
Not vocal when you firſt were found,
But of a ſimple, and ungrateful Sound;
Now tun'd ſo ſweetly to the Ear,
That Gods and Men with ſacred Rapture hear;
Oh! Thou inſpire the melting Strain
To charm my Lyde's obſtinate Diſdain,
Who, like a Filly o'er the Field
With playful Spirit bounds, and fears to yield
To Hand of gentleſt Touch, or prove,
Wild as ſhe is, the Joys of wedded Love.
Thou canſt, with all their Beaſts of Prey,
The liſtning Forest lead, and powerful ſtay
The rapid Stream. The Dog of Hell,
Immense of Bulk, to thee ſoft-ſoothing fell

Thy

The ſix firſt Strophen contain an Invoca-
tion of Mercury and the Lyre; the ſix laſt
form the Song, with which they inſpire him.
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Verſ. 3. *Tuque teſtudo*] Diodorus tells us,
that the Lyre had at firſt but four Strings, ac-
cording to the Number of Seasons, or Quar-
ters
M m

Cerberus; quamvis furiale centum
Muniunt angues caput, æstuatque
Spiritus teter, saniesque manat
Ore trilingui.

20

Quin & Ixion, Tityosque vultu
Risit invito: stetit urna paulum
Sicca, dum grato Danaï puellas
Carminē mulces.

Audiat Lyde scelus atque notas
Virginum pœnas, & inane lymphæ
Dolium fundo pereuntis imo,
Seraque fata

25

Quæ manent culpas etiam sub Orco.
Impiæ, (nam quid potuere majus?)
Impiæ sponfos potuere duro
Perdere ferro.

30

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, & in omne virgo
Nobilis ævum;

35

Surge, quæ dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur: focerum & scelestas
Falle sorores;

Quæ,

ters of the Heavens. Macrobius informs us, that it was afterwards, in view to the Number of the Planets, mounted with seven Strings; from whence Pindar calls it the seven-tongued Lyre.

13. *Tu potes tigris.*] In the three following Strophes, the Poet addresses himself wholly to his Lyre.

18. *Æstuatque.*] The common Reading, is

muniunt angues caput ejus, atque, which the best Critics have found extremely unworthy of our Author, who never employs *ejus* in his Odes, except it be distributive and followed by *qui*. It is here absolutely useless, since the Sense and Expression are complete without it, and throws an insipid Languor into one of the noblest Strophes in Horace. The Writers of Epic Poetry have with great Judgement banished

Thy Suppliant, though round his Head
 His hundred Snakes their guardian Horrors spread;
 Baleful his Breath though fiery glow'd,
 And from his three-tongued Jaws the Poison flow'd.
 Ixion, of his Pains beguil'd,
 And Tityos, with unwilling Pleasure, smil'd;
 Dry stood their Urn, while with soft Strain
 You sooth'd the Labours of the Virgin Train.
 Let Lyde hear, what Pains, decreed,
 Though late, in Death attend the direful Deed.
 There doom'd to fill, unceasing Task!
 With idle Toil, an ever-streaming Cask;
 Impious, who in the Hour of Rest,
 Could plunge their Daggers in a Husband's Breast.
 Yet worthy of the nuptial Flame,
 To latest Times preserv'd a deathless Name,
 Of many, one untainted Maid,
 Gloriously false, her perjur'd Sire betray'd.
 Thus to her youthful Lord she cries,
 Awake, lest Sleep eternal close thine Eyes;
 Eternal Sleep; and ah! from whom
 You little dread the fell, relentless Doom.

Oh!

banished the Word entirely; nor is there a single Instance of it in Virgil, and only two in Ovid. Doctor Bentley reads *exeatque spiritus*, which probably directed Mr. Cuninghame to the present Correction, which maintains the Propriety of the Terms, supports the Dignity of the Verse, and gives a new Sentiment to the Strophe.

25. *Audiat Lyde.*] The Poet repeats the Name of Lyde at the Beginning of his Song, to let her know, that on her Account parti-

cularly, He sings what Mercury and his Lyre inspired.

SAN.

31. *Impia.*] Besides the Beauty of this Repetition, we may observe, that the Word is here taken in its proper Signification; for *impious* strictly means a Person, who hath not the Sentiments of Tenderness and Love, which are due to a good King; to our Parents, our Friends, and our Country.

SAN.

33. *Face nuptiali.*] This Expression is taken metaphorically for the Marriage; because, in the

Quæ, velut noctæ vitulos lænæ,
Singulos, Eheu! lacerant. Ego illis
Mollior nec te feriam, nec intra
Claustra tenebo.

Me pater sævis oneret catenis,
Quòd viro clemens misero peperci:
Me vel extremos Numidarum in agros
Classe releget.

I, pedes quò te rapiunt & auræ,
Dum favet nòx & Venus: i secundo
Omne, & nostri memorem sepulcro
Sculpe querelam.

45

50

the nuptial Ceremonies, the Bride was conducted in the Night to the Bridegroom's House by the Light of Torches. SAN.

35. *In omne virgo.* Virgo is here used for a married Woman, and there are other Ex-

amples of it. But perhaps the Poet alludes to a remarkable Particularity of Hypermnestra's Life, who spared her Husband Lynceus, quòd suæ virginitatis florem ab eo illibatum, atque intactum retinisset. LAMB.

CARMEN XII. *Ad* NEOBULEN.

MISERARUM est, neque amorì dare ludum,
Neque dulci mala vino lavere; aut ex-
animari, metuentes patruæ verbera linguæ.
Tibi qualum Cythereæ puer ales,
Tibi telas operosæque Minervæ
Stadium aufert, Neobule, Liparæi nitor Hebri:

5

Simul

As the Measures of this Ode appear differently in the Manuscripts, we cannot with Certainty depend upon any of them. The Grammarians, Interpreters, and Commentators, are equally divided. Some call the

Metre *Sotadic*, a sort of satyrical, burlesque Measure; others think it a loose kind of Numbers, and a third Party believe it is confined by the Ending of the Sense, not by the Feet. Doctor Bentley, with all the Learning

Oh! fly, my Lord, this wrathful Sire;
 Far from my Sisters fly, those Sisters dire,
 Who riot in their Husband's Blood,
 As Lionesses rend their panting Food;
 While I, to such fell Deeds a Foe,
 Nor bind thee here, nor strike the fatal Blow.
 Me let my Father load with Chains,
 Or banish to Numidia's farthest Plains;
 My Crime, that I a loyal Wife,
 In kind Compassion spar'd my Husband's Life.
 While Venus, and the Shades of Night
 Protect thee, speed, by Sea or Land, thy Flight;
 May every happy Omen wait
 To guide thee through this gloomy Hour of Fate,
 Yet not forgetful of my Doom,
 Engrave thy grateful Sorrows on my Tomb.

ODE XII. To NEOBULE.

UNHAPPY the Maidens, who tremble with Fear
 Of the Stripes of a Tongue from a Guardian se-
 vere;
 Nor dare the sweet Pleasures of drinking to prove,
 Nor ever give Joy to the Passion of Love.
 Cytheræ's wing'd Son now bids Thee resign
 The Toils of Minerva, the Spinster divine;
 And now, Neobule, with other Desires
 The Brightness of Hebrus thy Bosom inspires;

When

Simul unctos Tiberinis humeros lavit in undis ;

Eques ipso melior Bellerophonte,

Neque pugno, neque fegni pede victus.

Catus idem per apertum fugientes

10

Agitato gregē cervos jaculari, &

Celer alto latitantem fruticeto excipere aprum.

ing of Profody, refutes all the Manuscripts and all Editions of two hundred Years, and would lay any Wager, *quovis pignore contenderit*, that Horace wrote the Ode according to his Edition. The Reader may see on next Page in what manner the present Translator would have published it, if he had ventured to change the common Form of it, as several Editors have done. We shall there find more than an Imitation of Anacreon's Measures; indeed they are perfectly Anacreontic, and far more harmonious to the Ear, than the broken Divisions, or tedious Length of Lines in other Editions. It is confessed, there is not another Ode of this kind in Horace; nor indeed is there one of any Form, in which it has yet been published; and perhaps we should rather be surpris'd, that Horace hath not frequently

imitated a Poet whom he loved, than that this should be thought the single Instance. Whoever is curious in Erudition of this kind may be well rewarded for the Trouble of reading Doctor Bentley's learned Remarks on the Measures of this Ode.

Verf. 3. *Metuentes patrua verbera lingua.*] Among the Romans Uncles had a great Power over their Nephews; and, as they were not usually so indulgent as Fathers, their Severity pass'd into a Proverb. TORR.

7. *Simul unctos.*] We have here a strong Proof how little the Manuscripts are to be depended upon with regard to the Form of this Ode. In many of them this appears the ninth Line, and *eques melior Bellerophonte* follows *nitor Hebri*. But such an Arrangement of the Lines not only confuses the Sense, but obliges

CARMEN XIII. *Ad FONTEM BANDUSIAM.*

O FONS Bandusæ, splendidior vitro,
Dulci digne mero, non sinè floribus,
Cras donaberis hædo;
Cui frons turgida cornibus

Primis,

A beautiful Fountain in the Estate of a great Poet, ought to be immortal; and surely as long as the Name of Horace shall live,

or as long as Poetry shall be loved, the Name of Bandusia shall be remembered among the poetical Fountains Castalia, Aganippe, Hippocrene,

When rising robust from Tiber's rough Waves,
 Where the Oil of his Labours athletic He laves,
 Like Bellerophon skilful to rein the fierce Steed,
 At Cuffs never conquer'd, nor out-strip'd in Speed,
 And dextrous, with Darts never flying in vain,
 To wound the light Stag, bounding over the Plain,
 Or active and valiant the Boar to surprise,
 Transfix'd with his Spear, as in Covert He lies.

obliges the Poet to say, that the Brightness of Hebrus is a better Horseman than Bellerophon. If such a Boldness of Expression were pardonable even in Lyric Poetry, yet it is here unnecessary.

[2. *Excipere*.] This Word is properly applied to them, who lie in ambush for any one, and Horace uses it here for *opprimere* to surprise, to attack on a sudden.

CRUQ.

*Miserarum est, nec amor
 Dare ludum, neque dulci
 Mala vino lavere; aut ex-
 animari metuentes
 Patruæ verbera linguæ.*

*Tibi qualem Cythereæ
 Puer ales, tibi telas
 Operosæque Minervæ
 Studium ausus, Neobule,
 Liparæi nitor Hebri;
 Simul unctis Tiberinis
 Humeros lavit in undis
 Eques ipso melior Bell-
 erophonte, neque pugno
 Neque segni pede victus:
 Catus idem per apertum
 Fugientes agitato
 Grege cervos jaculari, &
 Celer alto latitantem
 Fruticeto excipere aprum.*

ODE XIII. To the FOUNTAIN BANDUSIA.

BANDUSIA, that dost far surpass,
 The shining Face of polish'd Glass,
 To Thee, the Goblet, crown'd with Flowers,
 The rich Libation justly pours;

A

crene, &c. There is in this Ode an inimitable Simplicity of Description, and it is yet more valuable, as it is a curious Example of

the Sacrifices offered to Fountains, or rather to the Deities, who presided over them.

SAN. DAC.
 Vers. 1.

Primis, & Venerem & prœlia destinat;

5

Frustra; nam gelidos inficiet tibi

Rubro sanguine rivos

Lascivi soboles gregis.

Te flagrantis atrox hora Caniculæ

Nescit tangere: tu frigus amabile

10

Fessis vomere tauris

Præbes, & pecori vago.

Fies nobilium tu quoque fontium,

Me dicente cavis impositam ilicem

Saxis, unde loquaces

15

Lymphæ defiliunt tuæ.

Verf. 1. *Bandusia*.] This Reading appears in the best Manuscripts, and has been received by all the late Editors. If the first Copyists had found *Blandusia* in the Text, they would never have thought of changing it for *Bandusia*, which is a Sabine Word, and, according to the old Scholiast, the Name

of the Country where Horace lived.

2. *Dulci digne mero*.] Ovid represents Numa sacrificing to a Fountain, and placing round it Goblets crowned with Flowers, a Particular not mentioned by Horace, although it was perhaps an usual Part of the Solemnity, intended to invite the Divinity to drink. DAC.

CARMEN XIV. De REDITU AUGUSTI.

HERCULIS ritu modò dictus, ô plebs,
Morte venalem petiisse laurum
Cæsar, Hispanâ repetit penates
Victor ab orâ.

Unicè

Augustus left Rome in June 727 for his British Expedition, but satisfied with the Submission of that People, he turned his Arms against the Spaniards, and did not return to Rome until the Year 730. As the Poet celebrated his Departure in the Ode, *O Diva*

gratum, so he now celebrates his Return; and after having described the public Ceremonies of the Festival, he ends with his Enjoyment of the Day at home in his private Family.

Torr.

A Goat, whose Horns begin to spread,
 And bending arm his swelling Head,
 Whose Bosom glows with young Desires,
 Which War or kindling Love inspires,
 Now meditates his Blow in vain,——
 His Blood shall thy fair Fountain stain.

When the fierce Dog-Star's fervid Ray
 Flames forth, and sets on fire the Day,
 You a refreshing Coolness yield
 To vagrant Flocks, that range the Field,
 Or to the Labour-wearied Team
 Pour forth the Freshness of thy Stream.
 Soon shalt Thou flow a noble Spring,
 While in immortal Verse I sing
 The Trees, which spread the Rocks around,
 From whence thy pratling Waters bound.

ODE XIV. *On the Return of AUGUSTUS from Spain.*

THY Prince, O Rome, who foreign Realms
 Explor'd like Jove's immortal Son,
 Fearless to search the Laurel Wreath
 By Death and glorious Daring won,
 Victorious comes from farthest Spain
 To Rome and all his Guardian Gods again.

Let

Verf. 1. *Herculis ritu.*] It is probable, that him to Hercules. Horace also uses a Comparison, which Flattery had rendered sacred, the Victories, which Augustus gained over the Cantabrians, had given occasion to the Poets and Orators of the Time to compare but with this Advantage, that Augustus now returns victorious to Rome, as Hercules formerly

VOL. I.

N n

merly

Unicè gaudens mulier marito
Prodeat, justis operata divis;
Et soror clari ducis, & decoræ
Supplice vittâ

Virginum matres, juvenumque nuper
Sospitum. Vos ô pueri, & puellæ
Jam virûm expertes, malè ominatis,
Parcite verbis.

Hic dies verè mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente
Cæsare terras.

merly went to Latium after his Exploits in Spain.

SAN.

Mr. Dacier, who denies that Hercules ever was in Spain, explains the Passage by a real Piece of History. Augustus having fallen dangerously ill in Spain, the People, alarmed for his Life, openly compared him to Hercules, who obtained by Death alone the Rewards and Crowns due to his Valour. From hence the Poet says, *laurum morte venalem*.

2. *Petiisse laurum morte venalem*.] *Horace would only say, that Augustus had exposed his Life by marching in Person against the Enemies of the Roman Empire. *Morte venalem* signifies *morte sive obitâ, sive quaesitâ*, otherwise the Poet must assert, that a Conqueror, who survives his Victory, is unworthy of the Laurel; which is false in itself, and would have been an Outrage to Augustus, who returned in Safety.

SAN.

5. *Unicè gaudens*.] This Correction is due to Mr. Cunningham, and has been received into the Text by Mr. Sanadon. To say that Livia was in a singular manner sensible to the Joy of her Husband's Return, was artfully to distinguish her by a Praise, which could not be offensive to others. But to say, that she

loved her Husband only, *unico marito*, were an Injury to other Roman Ladies, who either were, or at least were willing to be thought equally virtuous.

Mr. Dacier, to avoid this offensive Rudeness, thinks we may construe *unico marito*, an Husband, who hath not an Equal. This Construction would indeed save the Poet's good Manners, but perhaps it may be difficult to find an Instance where *unicus* is taken in such a Sense.

Mulier.] Horace uses this Word in speaking of Helen and Cleopatra; from whence we may believe it was a Word of greater Dignity, than it is commonly esteemed. Livia, to whom it is here applied, was the fourth and last Wife of Augustus. She was equally remarkable for her Discretion, as her Beauty.

6. *Justis operata divis*.] After having performed her domestic Sacrifices, she ought to come forth, *prodeat*, in public Procession to thank the just Gods for the Victories and Return of Augustus. The Latins used the Words *operari* and *facere*, for sacrificing.

LAM.

8. *Supplice vittâ*.] The Roman Ladies usually bound their Heads, as a Mark of their Chastity,

5

10

15

1

Let Her, who to her Arms receives,
 With Joy her own, her laurel'd Spouse,
 Her private Sacrifice perform'd,
 Pay to just Heaven her public Vows,
 And let the fair Octavia lead
 The Matron-Train in suppliant Veils array'd ;

The Matron-Train, to whose glad Arms
 Their Sons, with Conquest crown'd, return ;
 And you, fair Youth, whose pious Tears
 Your slaughter'd Sires and Husbands mourn,
 This Day at least your Griefs restrain,
 And luckless from ill-omen'd Words abstain.

This Day, with truly festal Joy,
 Shall drive all gloomy Cares away,
 For while imperial Cæsar holds
 O'er the glad Earth his awful Sway,
 Nor Fear of Death from foreign Arms,
 Or civil Rage my dauntless Soul alarms.

Boy,

Chastity, with Fillets, which common Women durst not wear. But Horace rather means the sacred Veils, with which they covered their Heads and Hands in Sacrifices, public Prayers, and Processions upon extraordinary Occasions.

DAC.

10. *Sospitum*.] As this Campaign had been fatal to many young Gentlemen, who went with Augustus, the Poet, after having spoken of the Families, whose Sons had escaped from the Danger of the War, *Juvenum sospitum*, addresses himself to those, who had lost any Relations in it. He demands of the first their Gratitude to the Gods, and intreats the rest not to disturb the Festival with their Grief, however just.

SAN.

N n 2

11. *Pueri & puellæ*.] The common Reading is

*Vos o pueri, & puellæ
 Jam virum expertæ, male ominatis
 Parcite verbis.*

This Reading is in many Places defective. It neither appears, that these Boys and Girls had any Reason to say Things of bad Augury in the middle of a public Festival, nor should the Poet have failed to explain himself by some Terms in Opposition to *sospitum*. *Expertæ* was probably changed into *expertæ*, by mistaking *virum* for the Accusative Case singular. The Correction we owe to Mr. Cunningham.

14. *Ego*

I, pete unguentem, puer, & coronas,
Et eadum Marfi memorem duelli;
Spartacum si quâ potuit vagantem
Fallere testa.

20

Dic & argutæ properet Neeræ
Myrrheum nodo cõhibere crinem:
Si per invisum mora janitorem
Fiet, abito.

Lenit albescens animos capillus
Litium & rixæ cupidos protervæ.
Non ego hoc ferrem calidus juventâ,
Consule Planco.

25

CARMEN

14. *Ego nec tumultum.*] By *tumultus* the Poet means the civil Wars, and by *vis* all foreign Wars. He with Reason speaks of the Tranquillity of the Roman Empire, for Augustus a second time shut the Temple of Janus when he returned from Spain.

TORR. SAN.

18. *Marfi memorem duelli.*] This War was called the Social and Italian War, which Horace calls Marfian, because it was begun by the Marfi. As the Memory of this War was marked on the Cask, for which the Poet sends his Slave, the Wine must have been sixty-eight Years old. This is a pleasant Extravagance of calling it very old. SAN.

19. *Spartacum.*] Horace could not better

paint the Ravage of this War, than in doubting whether a Cask of Wine had escaped the Plunder of Spartacus, and his Gladiators. But we may remark, that while the Poet calls in Pleasantry for his Wine, he has artfully described the Disorders of these two Wars, in Opposition to the Tranquillity and Peace, which the Empire enjoyed under Augustus.

DAC.

25. *Albescens capillus.*] The Poet gives a Reason for his Gentleness of Temper, in bidding his Slave return, if the Porter would not give him Entrance. Horace was now in his forty-first Year, and Age had made his amorous Resentments languid and feeble.

LAMB.

28. *Consule*

* It must have been sold according to V. l. v.

Boy, bring us Effence, bring us Crowns;
 Pierce me a Cask of ancient Date,
 Big with the storied Marlian War,
 And with its glorious Deeds replete,
 If yet one jovial Cask remain
 Since wandering Spartacus o'erswept the Plain.

Invite Neæra to the Feast,
 Who sweetly charms the listening Ear,
 And bid the Fair one haste to bind
 In careless Wreaths her effenc'd Hair,
 But should her Porter bid you stay,
 Leave the rough, surly Rogue, and come away.

When hoary Age upon our Heads
 Pours down its chilling Weight of Snows,
 No more the Breast with Anger burns,
 No more with amorous Heat it glows:
 Such Treatment Horace would not bear,
 When warm with Youth, when Tullus fill'd the Con-
 sul's Chair.

ODE

28. *Consule Plancio.*] Munatius was Con-
 sul in the Year when the Battle of Philippi
 was fought, where our Poet appeared in the

Cause of Liberty, and was a Tribune under
 Brutus. BOND.

CARMEN XV. *In* CHLORIM.

UXOR pauperis Ibyci,
 Tandem nequitiae fige modum tuae,
 Famosisque laboribus:
 Maturo propior define funeri
 Inter ludere virgines, 5
 Et stellis nebulam spargere candidis.
 Non, si quid Pholoën satis,
 Et te, Chlори, decet. Filia rectius
 Expugnat juvenum domos,
 Pulso Thyas uti concita tympano. 13
 Illam cogit amor Nothi
 Lascivæ similem ludere caprea:
 Te lanæ prope nobilem
 Tonfæ Luceriam, non cytharæ, decent,
 Nec flos purpureus rosæ, 15
 Nec poti vetulam face tenuis cadi.

CARMEN

Translated by Doctor DUNKIN.

When the Prostitutes of Rome grew old,
 that they might continue their infamous Com-
 merce with Impunity, they married some poor
 Wretch, who was more their Slave than Hus-
 band. *Pauperes eligunt, ut nomen tantum vi-*
rorum habere videantur, qui patienter rivalet

sustineant, si mustitaverint, illico projiciendi.

S. JEROME. Such were Chloris and Ibycus.

TORR. DAC.

S. *Filia rectius.* Doctor Bentley hath
 quoted Plautus and Seneca to prove a Custom,
 among the common Women in Rome of
 breaking open the Houses of their Gallants,

by

ODE XV. TO CHLORIS.

THOU poor Man's Incumbrance, Thou Rake of a
Wife,

At length, put an end to this infamous Life;
Now near thy long Home, to be rank'd with the Shades,
Give over to frisk it with buxom young Maids,
And, furrow'd with Wrinkles, profanely to shroud
Those bright Constellations with Age's dark Cloud.

What Pholoë well; with a Decency free,
Might practise, sits aukward, O Chloris, on Thee;
Like her, whom the Timbrel of Bacchus arouses,
Thy Daughter may better lay siege to the Houses
Of youthful Gallants, while she wantonly gambols,
Of Nothus enamour'd, like a Goat in its Rambles;
The Spindle, the Distaff, and Wool-spinning thrifty,
Not musical Instruments fit Thee at fifty,
Nor Roses impurpled, enriching the Breeze;
Nor Hogheads of Liquor drunk down to the Lees.

ODE

by which the present Passage is well explained. more welcome if she break it open. *Crispus*
The Quotation from Seneca is very pretty; *Passenus saepe dicebat, Adulationi nos opponere,*
Crispus Passienus, used often to say, that we non claudere ostium, & quidem sic, quemadmo-
hold, not, shut the Door, against Flattery, *dum amica solet, quæ si impulit, grata est, gra-*
which we treat like a Mistress, who is wel- *tior, si effregerit.*
come if she gently force open the Door, but

CARMEN XVI. *Ad MÆCENATEM.*

INCLUSAM Danaën turris ænea,
 Robustæque fores, & vigilum canum
 Tristes excubiæ munierant satis
 Nocturnis ab adulteris;
 Si non Acrisium virginis abditæ
 Custodem pavidum Jupiter & Venus
 Risissent: fore enim tutum iter & patens,
 Converso in pretium Deo.
 Aurum per medios ire satellites,
 Et perrumpere amat saxa, potentius
 Ictu fulmineo. Concidit auguris
 Argivi domus, ob lucrum
 Demersa exitio. Diffidit urbium
 Portas vir Macedo, & subruit æmulos
 Reges muneribus. Munera navium
 Sævos illaqueant duces.
 Crescentem

That Riches occasion the greatest Evil, and that an honest, contented Mediocrity brings the greatest Good, is the whole Design of this Ode. Mr. Dacier imagines, the Poet's principal Intention was to thank Mæcenas for a little Dwelling which he had given him, and to assure him, that he was happier in this little Dwelling, than if his Patron had made him Governour of a Province or a Kingdom.

2. *Robustæque fores.*] The Latins used *robustus* and *robustus* for *roboreus* and *roburneus*, any thing made of Oak. We find in Plautus, *carcer robustus*; and in Festus, *arcæ robustæ*. Horace tells us, that the Walls of this Tower were of Brass, and the Doors of Oak,

to shew that they were extremely strong. SAN.

4. *Nocturnis ab adulteris.*] This Passage is a new Proof of a Remark already made, that the Latins used *Adulteris* for a *Lover*.

6. *Jupiter & Venus.*] This Opposition of Characters is beautiful. On one side Acrisius distrustful, unquiet, and vigilant; employing all Methods to hinder any Access to his Daughters. On the other, Jupiter and Venus tranquil, contented, and sure of Success, laughing at the Precautions of the Father. SAN.

8. *In pretium.*] Horace follows the common and ancient Opinion, that Jupiter transformed himself into a Shower of Gold. In Terence, as explained by Donatus, the God appears

ODE XVI. To MÆCENAS.

OF watchful Dogs an odious Ward
Might well one hapless Virgin guard,
When in a Tower of Brass immur'd,
And by strong Gates of Oak secur'd,
Although by mortal Gallants lewd
With all their midnight Arts pursu'd,
Had not great Jove, and Venus fair
Laugh'd at her Father's fruitless Care,
For well they knew no Fort could hold
Against a God when chang'd to Gold.

Stronger than Thunder's winged Force
All-powerful Gold can speed its Course,
Through watchful Guards its Passage make,
And loves through solid Walls to break ;
From Gold the overwhelming Woes,
That crush'd the Grecian Augur rose :
Philip with Gold through Cities broke,
And rival Monarchs felt his Yoke ;
Captains of Ships to Gold are Slaves,
Though fierce as their own Winds and Waves;

Yet

appears behind a golden Shower, which breaks open his Passage, and he then enters the Tower in a human Form. *Pretium* is not here used for *Pretium concubitus*, as some Commentators imagine. *Aurum*, *Pecunia*, *Pretium*, *Lucrum*, and *Munera*, signify the same thing. DAC.

12. *Auguris Argivi domus.*] Eriphile discovered to her Brother Adrastus, where her Husband Amphiarus had concealed himself, that he might not be obliged to go to the War of

Thebes, from whence he knew he should never return. She received a Necklace of Pearl as the Price of her Treachery, and Amphiarus went to the Siege, where he was slain. Her Son Alcmaeon, in Revenge for his Father, put her to Death, and he was afterwards killed by his Uncles in Vengeance for their Sister. Thus Horace justly says, that the Avarice of one Woman was the Ruin of the whole Family. LAMB.

Vol. I.

O o

13. *Exitio.*

Crescentem sequitur cura pecuniam,
 Majorumque fames. Jure perhorru
 Latè conspicuum tollere verticem,
 Mæcenas, equitum decus. 20
 Quanto quisque sibi plura negaverit,
 A Dīs plura feret. Nil cupientium
 Nudus castra peto; & transfuga divitum
 Partes linquere gestio,
 Contemtæ dominus splendidior rei; 25
 Quàm si quidquid arat non piger Appulus
 Occultare meis dicerer horreis,
 Magnas inter opes inops.
 Puræ rivus aquæ, silvaque jugerum
 Paucorum, & segetis certa fides meæ; 30
 Fulgentem imperio fertilis Africæ
 Fallit, forte beatior.

Quanquam

13. *Exitio.*] They, who read *demersa exitio*, join together two metaphorical Terms, which contradict each other. Besides, *exitio* is found in the greatest Number of the best Manuscripts; *neque aliter plures & potiores codices.*

BENT.

14. *Vir Macedo.*] Philip was advised by the Oracle of Apollo to fight with golden Spears, and it was one of his Maxims, that no Fortress was impregnable, into which an Aſs could enter-loaden with Gold.

15. *Munera navium.*] Even Captains of Ships are not Proof against the Temptations of Gold. It has been always remarkable, that Seamen have something of Rudeness and Fierceness in their Manners and Temper; but perhaps the Poet intended this Remark particularly against some Captains of Ships at that Time, who failed in their Duty, by being corrupted with Gold.

TORR.

17. *Crescentem sequitur, &c.*] Horace hath already proved, by Examples both of Fable

and History, that neither Prudence nor Honour are of Strength sufficient to resist the Power of Gold. He now adds two Evils, which frequently arise from Riches, an Increase of our Disquietudes, and an Enlargement of our Desires.

SAN.

22. *Nil cupientium castra peto.*] Perhaps the Poet, in thus opposing the Contented to the Rich, designed to praise Mæcenas, in Opposition to other great Men of that Time, whose Ambition was ever in pursuit of Power and Employments. To shew that he resolved to follow the Party of his Patron, he makes use of a Metaphor taken from War, and the Deserters, who leave one Side to follow the Fortunes of another.

SAN.

25. *Contemtæ rei.*] Horace calls his little Farm a contemptible Fortune; not in his own Esteem, for that were ridiculous, but in the Opinion of the Great, who would not envy him such a Possession. Yet it was glorious to be Possessor of what he owed to the Bounty of

of

Yet gloomy Care, and Thirst of more,
Attends the still encreasing Store.

While You in humble Rank appear,
Gracing the Knighthood that You wear,
By your Example taught, I dread
To raise the far-conspicuous Head.

The more we to ourselves deny,
The more the bounteous Gods supply.

Far from the Quarters of the Great,

Happy, though naked, I retreat,

And to th' unwishing Few with Joy

A blest'd and bold Defenter fly.

Possess of what the Great despise,

In real, richer Pomp I rise,

Than if, from fair Apulia's Plain,

I stor'd in Heaps the various Grain,

While, of the wealthy Mass secure,

Amidst the rich Abundance poor.

A Streamlet flowing through my Ground,

A Wood, which a few Acres bound,

A little Farm of kindly Soil,

Nor faithless to its Master's Toil,

Shall tell the Consul, whose Domain

Extends o'er Afric's fertile Plain,

Though of his envied Lot possess'd,

He ne'er shall be like Horace blest'd.

Though

of his Patron; not to his own Sollicitations
and Pursuits.

DAC.

28. *Magnas inter opes inops.*] Nothing is
more common than this Poverty in the midst
of Abundance. In some it proceeds from
Avarice, in others from Prodigality, while

He, who is contented with a moderate For-
tune, knows not either of these contrary Ex-
cesses, which render the Miser and the Pro-
digo equally wretched

SAN.

30. *Segetis fides.*] This Passage is particu-
larly difficult, and ought to be carefully ex-
plained.

Quanquam nec Calabræ mella ferunt apes,
 Nec Læstrygoniâ Bacchus in amphorâ
 Languescit mihi, nec pinguiâ Gallicis 35
 Crescunt vellera pascuis;
 Importuna tamen pauperies abest;
 Nec, si plura velim, tu dare deneges.
 Contracto melius parva cupidine
 Vestigalia porrigam, 40
 Quàm si Mygdoniis regnum Alyattei
 Campis continuem. Multa petentibus
 Defunt multa. Bene est, cui Deus obtulit
 Parcâ, quod fati est, manu.

CARMEN

plained. First, *rivus*, *fluvius* and *fides* are all to be applied to one common Verb *fallit*, a Manner of Writing very usual in Horace. Secondly, *Africa* is governed both of *imperio* and *sorte*. *Fulgens imperio Africa*, is a Paraphrase for the Proconsul of Africa, and *sorte Africa* signifies the Proconsulship or Government of that Province. The Latins usually said, *sorte Africa*, *sorte Macedonia*, *sorte Provinciarum*, because their Governments were determined by Lot. Lastly, *fallit* does not signify *latet* or *ignoratur*, but *opinione sua decipit*. The Terms being thus explained, the Construction must be formed, *ager meus Sabinus beatior Africâ sorte obtentâ fallit Africâ proconsulem*. The Proconsul was indebted to Chance for his Magistracy. Horace owed his Farm to the Friendship of Mæcenas. The Proconsul believes himself more happy than Horace; but he is deceived, because he is ignorant, that

great Revenues and Happiness are very different Things. Perhaps our Poet intended a Stroke of Satire upon the Person, who was then Governour of Afric, and who might have owed, like Him, his Fortune to Mæcenas.

BENT. SAN.

37. *Importuna tamen pauperies*.] *Importunus* properly signifies a Person, who hath no Port or Harbour, and consequently never knows Repose. From hence it is very strongly applied to Poverty.

DAC.

40. *Vestigalia porrigam*.] We shall only be capable of explaining this Passage by regularly pursuing the Poet's Reasoning. By contracting my Desires I shall more largely extend my little Fortune, than if I could unite the Kingdoms of Lydia and Phrygia under my Government. *Vestigalia* signifies the Revenues or Income of an Estate, and may not improperly be used for the Estate itself, which the Poet thus

thus.

Though nor the fam'd Calabrian Bee
 Collect its flowery Sweets for me;
 For me no Formian Vintage grows,
 With mellow'd Warmth where Bacchus flows:
 Nor on the verdant Gallic Mead
 My Flocks of richer Fleeces feed,
 Yet am I not with Want oppress'd,
 Which vainly seeks the Port of Rest,
 Nor would thy bounteous Hand deny
 My larger Wishes to supply;
 But while those Wishes I restrain,
 Farther I stretch my small Demaine
 Than could I distant Kingdoms join,
 And make united Empires mine;
 For sure the State of Man is such,
 They greatly want, who covet much:
 Then happy He, whom Heaven hath fed
 With frugal, but sufficient Bread.

ODE

thus enlarges by contracting his Desires. The Word *porrigere* frequently signifies in the best Authors, to extend, to stretch out, or enlarge. Mr. Dacier makes the Poet say, that he could pay his little Taxes with more Ease in this manner, than if he were King of Lydia, and were obliged to pay great Tributes. Mr. Sanadon, by an unauthorised Correction, reads *colligam*, I shall collect my little Revenues with more Pleasure than if, &c. In both these Interpretations the Poet's Reasoning is broken and unconnected, and the Opposition between

the Contraction of our Wishes, and an Enlargement of our Estates is lost.

41. *Alyattici*.] Le Fevre proposed this Correction, which has been received by Doctor Bentley, Mr. Cuninghame, and Sanadon. *Alyattici*, which appears in the Editions, is no more Latin than *Achillicus*, or *Oresticus*; and perhaps cannot be found in one ancient Manuscript. The Latins read *Alyattes*, *Alyattis*, or *Alyattei*; as *Achilles*, *Achillis*, or *Achillei*; *Ulysses*, *Ulyssis*, or *Ulyssai*.

CARMEN XVII. *Ad ÆLIUM LAMIAM.*

ÆLI, vetusto nobilis ab Lamo,
 (Quando & priores hinc Lamias ferunt
 Denominatos & nepotum
 Per memores genus omne fastos
 Auctore ab illo ducit originem,
 Qui Formiarum mœnia dicitur
 Princeps, & innantem Maricæ
 Litoribus tenuisse Lirin
 Latè tyrannus) cras foliis nemus
 Multis & algâ litus inutili
 Demissa tempestas ab Euro
 Sternet; aquæ nisi fallit augur
 Annosa cornix. Dum potes, aridum
 Compone lignum: cras genium mero
 Curabis, & porco bimestri,
 Cum famulis operum solutis.

5

10

15

CARMEN

Mr. Sanadon strikes out of this Ode the second, third, fourth and fifth Lines, and reads it thus;

*Æli, vetusto nobilis ab Lamo
 Qui Formiarum mœnia, &c.*

This Critic thinks it his Duty (so he expresses it) to relieve the Poet from the Weight of an useless, heavy Parenthesis, which deforms the

Ode by its Length, its prosaic Turn of Expression, and its Obscurity. *Dicitur* follows *ferunt* in the same Sentence, and the same Sense. *Ducit*, the Reading of all the Manuscripts, and of all Editions, disorders the Construction beyond the Power of Grammar, and the fifth Verse is only a Repetition of the first.

These Reasons oblige him to think, that the four Lines are an Addition of some miserable

ODE XVII. To ÆLIUS LAMIA.

ÆLIUS, whose ancient Lineage springs
 From Lamus, Founder of the Name,
 (From whom a sacred Line of Kings
 Shines through the long Records of Fame,

From whom th' illustrious Race arose,
 Who first possess'd the Formian Towers,
 And reign'd where Liris smoothly flows
 To fair Marica's marshy Shores)

If the old Shower-foretelling Crow
 Croak not her boading Note in vain,
 To-morrow's Eastern Storm shall strow
 The Woods with Leaves, with Weeds the Main.

Then pile the Fuel while you may,
 And chear your Spirit high with Wine,
 Give to your Slaves one idle Day,
 And feast upon the fatted Swine.

ODE

nable Pedant; or bad Poet in some Age after the Times of pure Latinity.

It must be confessed, that the Text is not without Difficulty, which Heinsius first perceived, and which Dr. Bentley endeavours to remedy by reading *ducit* instead of *ducis*, construing *genus* as a Nominative Case, and con-

tinuing the Parenthesis down to *tyrannus*.

Verf. 7. *Innantem Maricæ litoribus*.] Horace here describes a River-God, and by the Word *innantem* gives us a beautiful Image of the Smoothness, with which he rolls his Waters to the Sea.

CARMEN XVIII. *Ad FAUNUM.*

FAUNE, Nympharum fugientum amator,
 Per meos fines & aprica rura
 Lenis incedas, abeasque parvis
 Æquus alumnis;
 Si tener pleno cadit hœdus anno;
 Larga nec defunt Veneris sodali
 Vina crateræ; vetus ara multo
 Fumat odore.
 Ludit herboſo pecus omne campo,
 Quum tibi Nonæ redeunt Decembres;
 Feſtus in pratis vacat otioſo
 Cum bœve pagus:

5

Inter

Translated by Doctor DUNKIN.

This Ode is divided into two equal Parts. The first contains the Petition of the Poet; the second the Benefits of the God, and the Acknowledgments of the Village. Mr. Sannadon ſays there is nothing extraordinary in this Poem, but that it is written in a fine Taſte, the Deſign well maintained, the Verſification flowing, the Sentiments natural, the Images pleaſing and rural, the Expreſſion eaſy and elegant.

Verſ. 3. *Abeaſque.*] The Romans believed, that many of their Gods paſſed their Winter in one Country, and their Summer in another. Faunus was of this Number. He went from Arcadia to Italy the thirteenth of February, and returned the fifth of December:

His Departure and Return were celebrated with Sacrifices, and probably this Ode was written for his December Feſtival, from whence the Poet ſays *abeas*.

It is not difficult to ſee that this Fiction is founded upon a natural Reaſon, taken from the Changes of the Seaſons in Italy, where the Earth opens her Boſom in Fruitfulneſs to the Month of February, and is hardened by Froſt in December.

DAC.

4. *Parvis æquus alumnis.*] The Vulgar believed, that this God ſent Phantoms and Spectres to diſturb their Infants in the Night; and upon this Foundation the Commentators imagine that Horace intreats him to ſpare the Children of his Domeltics. But by *alumnis*, the Poet means the Younglings of his Flocks, which

ODE XVIII. To FAUNUS.

FAUNUS, who with eager Flame
 Chase the Nymphs thy flying Game,
 If a tender Kid distain,
 Each returning Year, thy Fane,
 If with Wine we raise the Soul
 (Social Venus loves the Bowl)
 If thy dedicated Shrine
 Smoke with Odours,----Breath divine,
 Gently traverse o'er my Bounds,
 Gently through my sunny Grounds,
 Gracious to my fleecy Breed,
 Sporting o'er the flowery Mead.

See my Flocks in sportive Vein
 Frisk it o'er the verdant Plain,
 When through Winter's Gloom thy Day
 Festal shines, the Peasants play
 On the grassy-matted Soil,
 Round their Oxen, free from Toil.

See

which had most Occasion for the Protection of the God to preserve them against the Inclemency of the approaching Winter. BOND.

6. *Veneris sodali*] This Cup is called the Companion of Venus, because Venus and Bacchus are mutually interested to converse together, and support each other's Gaiety. Thus Aristophanes calls Wine the Milk of Venus.

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P p

9. *Ludit herbofo.*] The second Part of the Ode begins here. The Flocks feel the Protection of the God, and forget their natural Timidity. The Team is loosed from the Plow, and the Swain, in rustic Dance, beats the Earth in Revenge for his Labour of cultivating it.

14. *Spargit agrestes*] In Italy the Trees shed their Leaves in December, and Horace artfully

Inter audaces lupus errat agnos:
 Spargit agrestes tibi silva frondes:
 Gaudet invisam pepulisse fossor
 Ter pede terram:

15

artfully manages this Circumstance, as if the Trees themselves, touched by the Divinity of Faunus, poured down their Leaves to cover his Way. It was customary in all rural Festivals, to strow the Ground with Leaves, as in

Virgil, *spargere humum florentibus herbis.*

DAC.

16. Ter.] This was probably the Measure of their Dances; or perhaps the Poet would mark the Number of those Dances, which might

CARMEN XIX. *Ad TELEPHUM.*

QUANTUM distet ab Inacho
 Codrus, pro patria non timidus mori,
 Narras, & genus Æaci,
 Et pugnata sacro bella sub Illo:
 Quo Chium pretio cadum
 Mercemur, quis aquam temperet ignibus,
 Quo præbente domum, & quotâ
 Pelignis caream frigoribus, taces.

5

Da

While Horace proposed some Diversion in Honour of Murena, who had been chosen Augur, a young Greek, called Telephus, continually entertained the Company with the ancient History of his Country. The Poet interrupted him, telling him, that it were better to enquire where the best Wine was to be had, with all other Requisites for a Feast, that they might drink their Friend's Health, and do him Honour in his new Employment. The gay Proposal succeeded. Horace put it into Verse, and his Ode is written with that spirited Delicacy, which Men of Wit and

Pleasure give to every thing they say. DAC.

Verf. 4. *Pugnata sacro (sub Illo.)* Eustathius tells us, that Troy was called *sacred*, not only because it was built by Gods, but because it contained a Number of Temples, from whence Virgil calls it the House of Gods, *Divum domus.*

6. *Quis aquam temperet ignibus.*] This warm Water must have been intended for Bathing. The Ancients never sat down at their Entertainments until they had bathed. BOND.

7. *Quotâ.*] It is hard to say what this refers to. Some understand *horâ*; others *domo*. Some

See the Wolf forgets his Prey,
 With my daring Lambs to play;
 See the Forest's bending Head
 At thy Feet its Honours shed,
 While with joyful Foot the Swain
 Beats the Glebe he plow'd with Pain.

might have been performed three times in a day; in the Morning, Mid-day, and Evening, for some mysterious Reason no longer known.
 TORR. SAN.

ODE XIX. To TELEPHUS.

WHEN Inachus reign'd to Thee is notorious,
 When slain for his Country was Codrus the
 glorious;
 When govern'd the Monarchs from Peleus descended,
 When Troy was besieg'd, and so bravely defended,
 But where the best Chian, or what it may cost ye,
 Or how we may warm the dull Winter so frosty,
 Or temper our Water with Embers so glowing,
 Ah! Telephus, here Thou art strangely unknowing.

Here's

Some even change the Text, and read *quotus*; but this is neither authoris'd, nor necessary. Mr. Sanadon thinks that *summa* or *collecta*, or *symbola* should be understood, and that Horace demands to what Expence their Wine, their Bath, and Fire would amount.

8. *Pelignis caream frigeribus*.] The Country of the Pelignians was mountainous, and consequently cold, from whence Horace says *Pelignum frigus*, as in the twenty-sixth Ode he says *nive Sithonia*, to express an extreme Coldness in the Northern Snow. Such a manner of Expression is lively, poetical, and

understood without Difficulty; yet Mr. Dacier, after Torrentius, thinks it unjust, nor ever to be imitated. But in this Place he allows it not unpardonable, since it might have been designed as a particular Raillery on Telephus, who probably had an House in that Country, to which he was inviting the Company; or where Horace had already been. Thus it might be a pleasant Hint that he should provide for their Entertainment, or a Reproach for the Manner in which he had treated the Poet.

Da Lunæ properè novæ,
 Da noctis mediæ, da puer, auguris 10
 Murenæ : tribus aut novem
 Miscantor cyathis pocula commodis.
 Qui Musas amat impares,
 Ternos ter cyathos attonitus petet
 Vates : tres prohibet supra 15
 Rixarum metuens tangere Gratia,
 Nudis juncta sororibus.
 Infanire juvat : Cur Berecynthiæ
 Cessant flamina tibiæ?
 Cur pendet tacitâ fistula cum lyrâ? 20
 Parcentes ego dexteras
 Odi : sparge rofas. Audiatur invidus

Dementem

9. *Da Lunæ novæ.*] We must here understand *poculum*. Telephus was preparing to find Reasons against the Poet's Proposal, when Horace interrupts him, and with an Air of Authority bids the Company drink, as if he had been King of the Feast. He directs what Number of Cups they should drink, and, that he may support his Orders by his own Example, he begins the Toast. This Detail is natural and lively, nor could any thing better dissipate that Uneasiness, which the Chronological Narration of Telephus had occasioned. He drinks an Health to the new Moon, because perhaps Murena had been then created Augur, or because that was the usual Time when Augurs were created. TORR.

10. *Noctis mediæ*] Horace here drinks to Midnight, because he was determined not to leave off sooner. CRUQ.

12. *Miscantor.*] The usual Reading *miscantor*, appeared to Rutgerius too weak and languid. His Correction has been received by Doctor Bentley and Mr. Sanadon, as it is

a more spirited Expression, and continues that Air of Command, which the Poet hath assumed.

Mr. Dacier thinks, that the *cyathus* and *poculum* were the same Measures, and then his laboured Explication must end in this unintelligible Conclusion; *miscantor pocula tribus aut novem poculis*. We are obliged to a French Gentleman, Mr. Boivin, for the best Explanation of this Passage. He says, we must distinguish between *poculum* and *cyathus*, between which Horace himself perfectly distinguishes. *Pocula* were properly Cups, of which there were different Sizes, and *Cyathus* was a very little Goblet, with which they measured their Wine and Water, when they poured them into the Cups. When therefore the Poet says, *miscantor pocula tribus aut novem cyathis*, he commands the Waiters to pour, into the same Cup, either three or nine *Cyathi*, and orders that the Guests shall drink them at one Draught.

Cyathis commodis.] The ancient Interpreter

Here's a Bumper to Midnight ; to Luna's first shining ;

A third to our Friend in his Post of divining.
Come fill up the Bowl, then fill up your Bumpers,
Let three, or thrice three, be the jovial of Numbers.
The Poet, enraptur'd, sure never refuses
His Brimmers thrice three to his odd-number'd Muses ;
But the Graces, in naked Simplicity cautious,
Are afraid more than three might to Quarrels debauch us.
Gay Frolic, and Mirth, to Madness shall fire us ;
Why breathes not the Flute then with Joy to inspire us ?
Why hangs on the Wall, in Silence dolorous,
The soft-swelling Pipe, and the Hautboy sonorous ?
I hate all the Slaves, that are sparing of Labour ;
Give us Roses abundant, and let our old Neighbour,
With

preter explains *commodis* by *aptis*, as if every one should drink according to his present Situation and Circumstances ; whether he lived under the Protection of the Graces, or was a Favourite of the Muses. But it seems more natural to think, that Horace, in his present Cheerfulness, calls for Bumpers for all the Company without Distinction. The Latins used the Word *commodus* to signify whatever was perfect in its kind. *Talentum commodum ; res commodas ; alimenta commoda.* RUTGER.

13. *Qui Musas amat impares.* Mr. Dacier makes here an ingenious Remark, which gives to this Passage a particular Connexion with the Design of the Ode. In drinking three, or nine Goblets to the Health of the new Augur, the Poet artfully praises his Politeness and Erudition, as if the Graces and Muses interested themselves in his Glory. Thus he pays a very delicate Compliment to Murena, and shews his own Respect for the Goddesses,

who had raised his Friend to an Employment so honourable.

16. *Gratia nudis juncta sororibus.* The Custom of painting the Graces naked was not of first Antiquity, although very ancient. Pausanias writes, that he could not discover the Painter or Sculptor, who first represented them naked ; for all the Ancients painted them in Clothes. They, who made the Alteration would insinuate, that the Graces could only please by their Simplicity, and that they had not any Occasion for Ornaments. DAC.

18. *Insanire juvat.* Horace now leaves the too modest Graces, and rises in his Good-humour. Having ordered a certain Number of Glasses, he now drinks without Number or Measure. CRUQ.

20. *Fistula.* The *Fistula* was made of seven unequal Reeds for the Diversity of Sounds. As we have not any such Instrument, the Translation

Dementem strepitum Lycus,
 Et vicina seni non habilis Lyco.
 Spissâ te nitidum comâ,
 Puro te similem, Telephe, vespero,
 Tempeſtiva petit Chloë:
 Me lentus Glyceræ torret amor meæ.

25

Translation hath followed the French Com-
 mentators, who make uſe of the Word Haut-
 boy.

24. *Et vicina ſeni.*] Such is the manner of
 Horace to ſtart away from his Subject with
 ſome

CARMEN XX. *Ad PYRRHUM.*

NON vides quanto moveas periclo,
 Pyrrhe, Gætulæ catulos lænæ?
 Dura poſt paulò fugies inaudax
 Prælia raptor;
 Quum per obſtantes juvenum catervas
 Ibit inſignem repetens Nearchum:
 Grande certamen, tibi præda cedat
 Major, an illi.
 Interim dum tu celeres ſagittas
 Promis, hæc dentes acuit timendos;
 Arbiter pugnæ poſuiſſe nudo
 Sub pede palmam

5

10

Fertur,

This Ode does not want its Beauties, but
 it is difficult to explain them with Decency.
 The Poet laughs at a Woman, who is in vio-

lent Apprehenſions of loſing her Lover. She
 is compared to a Lionefs, when an Hunter at-
 tempts to rob her of her Whelps. Pyrrhus

With his Damsel, ill-suited to such an old Fellow,
 Even burst with his Envy to hear us so mellow.
 Poor Horace in Flames, how slowly consuming!
 For Glycera burns, while Chloe the blooming
 Her Telephus courts, whose Tresses are beaming,
 As are the bright Rays from Vesperus streaming.

some unexpected Stroke of Raillery or Satire. but who the Persons are, whom he aims at,
 The Transition here is particularly spirited, is yet unknown. SAN.

ODE XX. To PYRRHUS.

PYRRHUS, you tempt a Danger high,
 When you would steal from angry Li-
 oness her Cubs, and soon shall fly
 Inglorious.

What Wars of horrid Form arise,
 Through Crouds of Lovers when she flies
 To seek her Boy, and snatch the Prize,
 Victorious?

You shoot; she whets her Tusks to bite;
 While He, who sits to judge the Fight,
 Treads on the Palm with Foot so white,
 Disdainful;

And

is armed with a Bow and Arrows, to shew
 that he chuses a distant Combat, while the
 young Lover sits regardless of the Battle, and
 indifferent to whom the Victory shall fall.

Verf. 5. *Quum per obstantes.*] Horace here

shews the Contempt with which this violent
 Female treats her Lovers, when she breaks
 through the Press in Pursuit of Nearchus.

DAC.

Fertur, & leni recreare vento
 Sparfum odoratis humerum capillis;
 Qualis aut Nireus fuit, aut aquosâ
 Raptus ad Idâ.

15

CARMEN XXI. *Ad AMPHORAM.*

O Nata mecum confule Manlio,
 Seu tu querelas, five geris jocos,
 Seu rixam, & insanos amores,
 Seu facilem, pia testa, somnum:
 Quocunque lectum nomine Massicum
 Servas, moveri digna bono die;
 Descende, Corvino jubente
 Promere languidiora vina.

5

Non

Translated by Dr. DUNKIN.

Messala having engaged to sup with Horace, the Poet desires his Bottle to pour out its richest Wine to entertain so valuable a Guest, with whom he had probably been acquainted when he served under Brutus. The Remains of that Army, after the Defeat of their Generals, demanded Messala for their Chief, but he joined the Party of Octavius, by whom he was made Augur and Consul.

Verf. 1. *O nata mecum*] The Commentators, according to the Letter, imagine that this Cask was made when Manlius was Consul; as if it could be any Invitation to Messala, that he should drink his Wine out of a Bottle made three and thirty Years, or that the Poet himself should value his Liquor for such a Particularity. It matters little how old the Bottle is, provided the Wine be good, and the real Birth is when it is filled. It

2

then begins to be capable of producing all those Effects, which the Poet applies to it in this Ode. *Nata* must therefore be construed *impleta*.

RODELL. SAN.

2. *Seu tu querelas, &c.*] If this Bottle really carried in its Bosom Complaints and Quarrels, *querelas* and *rixam*, how could it deserve the Title of *pia testa*? or be worthy of being drunk upon a festal Day, *moveri digna bono die*? Many Commentators have acknowledged this Difficulty, and have endeavoured, with very little Success, to explain it. Let us therefore try to reconcile the Thoughts, without doing Violence to the Expressions.

The three last Verses of the first Strophe contain a Distribution of the good and bad Effects of Wine in general, and the first Line of the second Stanza calls back the Poet from his wandering after the bad Consequences of Wine, to speak only of its good Effects: The

Epithet

And sweetly floating in the Air,
Wanton he spreads his fragrant Hair,
Like Ganymede, or Nireus fair,
And vainful,

ODE XXI. To his CASK.

GENTLE Cask of mellow Wine,
And of equal Age with mine;
Whether you to Broils or Mirth,
Or to madding Love give Birth;
Or the Toper's Temples steep,
Sweetly in ambrosial Sleep;
For whatever various Use
You preserve the chosen Juice,
Worthy of some festal Hour,
Now the hoary Vintage pour:
Come---Corvinus, Guest divine,
Bids me draw my smoothest Wine.

Though

Epithet *pia* enters into the Invocation, not into the Enumeration of its Qualities, and is to be referred to the first Verse, not to the three following. We should range the Sentence in this Manner, *O pia testa, nata mecum consule Manlio, descende, &c.*

5. *Quocunque lectum nomine.*] Great Obscurity has been thrown upon this Passage by endeavouring to illustrate it. *Legere vinum* has been understood to gather the Grapes, an Expression unknown in pure Latinity. *Nemine* has also been taken for the Name of a Consul, and the Commentators are greatly perplexed to find who this Consul was, though

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Horace himself tells them in the first Line. But the Word *lectum* better signifies a chosen, richer Wine, and *nomen* is often used for an Effect, a Reason, or Cause of any thing.

SAN.

7. *Descende.*] The Romans had their Wine-Cellars at the Top of their Houses, that their Wines might ripen sooner by the Smoke.

CRUQ.

8. *Languidiora vina.*] Plautus pleasantly compares old Wine, which hath lost its Relish and Strength, to a Man who hath lost his Teeth by Age, *vinum vetustate edentulum.*

10. *Horridus*

Non ille, quanquam Socraticis madet
Sermonibus, te negliget horridus.

10

Narratur & prisce Catonis

Sæpe mero caluisse virtus.

Tu lene tormentum ingenio admoves

Plerumque duro. Tu sapientium

Curas & arcanum jocofo

15

Consilium retegis Lyæo

Tu spem reducis mentibus anxiis,

Viresque; & addis cornua pauperi,

Post te neque iratos trementi

Regum apices, neque militum arma.

20

Te Liber, &, si læta aderit, Venus,

Segnesque nodum solvere Gratia,

Vivæque producent lucernæ,

Dum rediens fugat astra Phœbus.

CARMEN

10. *Horridus.*] The Sciences, which require any severer Study, are apt to render Men savage and rude. Epicurus alone of all the Ancients knew how to humanise the Virtue of a Philosopher, but his Disciples in general degenerated from their Master by not understanding his Principles. SAN.

11. *Narratur & prisce Catonis.*] If Horace intended Cato of Utica, as some Interpreters think, he has ill applied the Verb *narratur*, since he might have been a Witness of this Particularity, for he was twenty Years of Age when Cato killed himself. The Epithet *Priscus* is yet less justly employed, as it is liable to an Equivocation, even when it is translated *severe*; nor was this Cato a proper Example of Sobriety, whatever his Severity of Manners in other Instances might be, since he was very frequently known to drink even to Ex-

cess. The Poet therefore certainly means Cato the Censor, who was called *Priscus* before he took the Name of Cato; who drank only Water in Time of War, and in Peace the same Wine which he gave to his Slaves. Yet in the latter End of his Life he enjoyed his Bottle and his Friends, especially in the Country, and often boasted of the Pleasures of the Table. DAC.

13. *Tormentum ingenio admoves.*] You offer an agreeable Violence to the Mind. It is a Metaphor taken from War, when a Town was assaulted with Batteries and Machines. Others understand it of giving the Torture to Criminals to force a Secret from them; and Doctor Bentley explains it, as if Wine gave an Eloquence and Facility to the most heavy, barren Understanding.

21. *Et, si læta aderit, Venus.*] The Poet invites

Though with Science deep imbued,
He not, like a Cynic rude,
Thee despises; for of old
Cato's Virtue, we are told,
Often with a Bumper glow'd,
And with social Raptures flow'd.

You by gentle Tortures oft
Melt hard Tempers into soft;
You strip off the grave Disguise
From the Counsels of the Wise,
And with Bacchus, blithe and gay,
Bring them to the Face of Day.
Hope by thee, fair Fugitive,
Bids the wretched strive to live;
To the Beggar you dispence
Heart and Brow of Confidence;
Warm'd by Thee He scorns to fear
Tyrant's Frown, or Soldier's Spear.

Bacchus boon, and Venus fair,
(If she come with chearful Air)
And the Graces, charming Band!
Ever dancing Hand in Hand;
And the living Taper's Flame,
Shall prolong thy purple Stream,
'Till returning Phœbus bright
Puts the lazy Stars to flight.

ODE

invites Venus to his Entertainment, but as she frequently occasions Quarrels, he will not admit her, unless she be good-humoured.

22. *Segne/que nodum solvere Gratia.*] The Graces, who are slow to loose their Knot. Who are inseparably united; from whence they are painted holding each other's Hands.

DAC.

Q 9 2

CARMEN XXII. *Ad DIANAM.*

MONTIUM custos hamorumque, virgo,
 Quæ laborantes utero puellas
 Ter vocata audis, adimisque leto,
 Diva triformis;
 Imminens villæ tua pinus esto;
 Quam per exactos ego lætus annos,
 Verris obliquum meditantis ictum
 Sanguine donem.

5

This Ode was probably written in Gratitude for Favours, which some of the Poet's Mistresses had received from Diana, but the Circumstances and Person are unknown.

In the next Line she is called *Triformis*, as she was Luna in Heaven, Diana upon Earth, and Proserpine in Hell, from whence she was painted with three Heads, one of a Lion, another of a Bull, and the third of a Dog.

DAC.

Verf. 3. *Ter vocata.*] Horace mentions the Number three, because it was always a mysterious Number, or because Women in Labour invoked the Goddess by three principal Names.

5. *Tua pinus esto.*] The Commentators are much perplexed in their Learning, to know why Horace consecrates a Pine to Diana; whether

SAN.

CARMEN XXIII. *Ad PHIDYLEN.*

COELO supinas si tuleris manus
 Nascente Lunâ, rustica Phidyle;
 Si thure placâris & hornâ
 Fruge lares, avidâque porcâ;

Nec

It is not unpleasant to see an Epicurean Poet instructing a pious, female Farmer, how to regulate her Devotions, while She sincerely believes He is really acted by a Spirit of Reli-

gion and Piety. Mr. Dacier and Sanadon think, that Phidyle was his own Servant, and that all his Directions are given with a View to his own Interest. Perhaps the Reader may find

ODE XXII. To DIANA.

OF Groves and Mountains guardian Maid,
 Invok'd by three mysterious Names;
 Goddess three-form'd, whose willing Aid
 With gracious Power appears display'd,
 From Death to save our pregnant Dames:

To thee I consecrate the Pine,
 Which nodding waves my Villa round,
 And here, beneath thy hallow'd Shrine,
 Yearly shall bleed a festal Swine,
 That meditates the side-long Wound.

whether it was an Emblem of perpetual Vir-
 ginity, *quod semel excisa nunquam repullulavit*;
 or because Isis and Cybele, to whom this Tree
 was sacred, were only other Names for Diana.
 But perhaps the Poet did not intend to per-

plex his guessing Commentators, and only de-
 signed to make a Present of his favourite Tree
 to the Goddess, for preserving one of his
 Mistresses.

ODE XXIII. To PHIDYLE.

IF on the new-born Moon, with Hands supine,
 My Phidyle, laborious Rustic, prays;
 If she with Incense, and a ravaging Swine,
 And yearly Fruits her Household Gods appease,

Nor

find something probable in the Conjecture,
 but it does not seem necessary to explain the
 Ode.

Vers. 1. *Supinas si tuleris manus.*] This was

the usual Gesture of the Ancients when they
 prayed; but with this Difference, that when
 they addressed themselves to the celestial Gods
 they held the Palms of their Hands upwards,

Nec pestilentem sentiet Africum
 Fecunda vitis, nec sterilem seges
 Rubiginem, aut dulces alumni
 Pomifero grave tempus anno.
 Nam, quæ nivali pascitur Algidus
 Devota, quercus inter & ilices,
 Aut crescit Albanis in herbis
 Victima, Pontificum secures
 Cervice tinget. Te nihil attinet
 Tentare multâ cæde bidentium,
 Parvos coronantem marino
 Rore Deos, fragilique myrto.
 Immunis aram si tetigit manus,
 Non sumtuosa blandior hostia
 Mollirit averfos penates
 Farre pio, & saliente micâ.

5

10

15

20

CARMEN

as if to receive a Blessing; but turned them towards the Earth in their Prayers to the infernal Gods, as if to avert an Evil. CRUQ.

2. *Nascente Luna*] Women of the Country are commonly very exact in all outward Ceremonies of Religion, and very scrupulous not to let any Festival pass by without a Sacrifice. Every Month in the Heathen Calendar produced several Holidays, the Calends, Nones, and Ides, without mentioning the particular Feasts of Pan, Diana, Priapus, and other rural Deities. But Horace would confine this lavish Piety to the Time of the new Moon, and would even then regulate the Expence of the Sacrifice. SAN.

7. *Rubigo*.] Huetius gives an ingenious and probable Account of this Blight or Mildew in Corn. He fancies, that the Drops of Dew,

being collected, are like convex or burning Glasses, which being heated by the Rays of the Sun, contract a caustic Quality, that burns the Grain, Fruits, Flowers or Leaves, upon which they lie.

9. *Nam quæ nivali*.] The Reason, which the Poet urges to Phidyle for moderating her pious Profusion, is, that our Presents to the Gods ought to be proportioned to our Station and Abilities; and that a Distinction ought to be preserved between public and private Sacrifices. SAN.

15. *Parvos Deos*.] In Opposition to what precedes. Pontiffs offer Victims fattened in the richest Pastures, because they sacrifice to the great tutelar Gods of Rome, of their Country, and of the whole Empire; but it is sufficient to crown the petty, domestic, rural

Nor pestilential Storm shall smite her Vines,
 Nor barren Mildew shall her Harvests fear,
 Nor shall her Flocks, when the sad Year declines
 Beneath its Fruitage, feel th' autumnal Air.

Let the devoted Herds, that lowing feed
 In snow-top'd Algidum's high-branching Wood;
 Or the fair Kine of rich Albania bleed,
 And stain the Pontiff's hallow'd Axe with Blood;

The little Gods, around thy sacred Fire,
 No vast Profusion of the Victim's Gore,
 But pliant Myrtle Wreaths alone require,
 And fragrant Herbs, the pious, rural Store.

A grateful Cake, when on the hallow'd Shrine
 Offer'd by Hands, that know no guilty Stain,
 Shall reconcile th' offended Powers divine,
 When bleeds the pompous Hecatomb in vain.

ODE

rural Deities, who preside over a little Country-Seat, with Myrtle and Rosemary. Horace might indeed desire that Phidyle should understand him in this Sense, but perhaps he designed, under Favour of this equivocal Term, to divert himself at the Expence of these little Gods. This is not improbable Raillery in an Epicurean Poet. SAN.

17. *Immunis aram.*] Some of our late Annotators assert that *immunis* can only signify *sine muneribus*, as if the Hand could be said to be empty, which offers to the Gods Barley, Salt, Incense, and Fruits. But we may find at least two Instances in Pliny, where *immunis* means pure, untainted, which alone can here

preserve our Poet from contradicting himself. The Sentiment thus understood is just and moral; and nobly terminates the Poem. SAN.
 19. *Molliris*] Here the Manuscripts and Editions greatly vary. Some read *mollibit*, others *mollivit*. No Author in the Augustan Age has ever made Use of the Termination in *ibis* in the Future Tense of the fourth Conjugation, and if Horace had done it in this Instance, some ancient Grammarian would probably have taken Notice of the Singularity. The present Reading was proposed by Gogavius, and received by Mr. Cuninghame and Sanadon.

CARMEN XXIV. *In AVAROS.*

INTACTIS opulentior
 Thesauris Arabum & divitis Indiæ,
 Cæmentis licet occupes
 Tyrrhenum omne tuis, & mare Apulicum;
 Si figit adamantinos
 Summis verticibus dira necessitas
 Clavos; non animum metu,
 Non mortis laqueis expedies caput.
 Campestris melius Scythæ
 (Quorum plaustra vagas rite trahunt domos)
 Vivunt, & rigidi Getæ;
 Immetata quibus jugera liberas
 Fruges & Cererem ferunt;
 Nec cultura placet longior annuâ;
 Defunctumque laboribus
 Æquali recreat forte vicarius.

5

15

Illic

To instruct with Dignity and Delight is almost the peculiar Character of Lyric Poetry, which creates Respect for moral Truth by Sublimity of Sentiments, Majesty of Cadence, Boldness of Figures, and Force of Expression, while it prevents Disgust by its Brevity, Variety, and a Choice of Ornaments which a good Poet knows how to use with Propriety. Among a great Number of Pieces, which Horace wrote in this kind, the present Ode is not the least estimable. It is naturally divided into three Parts. In the first he exposes the licentious Enormities of his Age; in the second he discovers their Causes; and applies their proper Remedies in the third.

It appears by the twenty-sixth Verse, that this Ode was written before the Year 724, which ended the civil Wars, at least it preceded the Expedition of Arabia in 727. SAN.

Vers. 5. *Si figit.*] It is not easy to explain this Expression, or the Description of Necessity in the first Book, which probably was taken from a Picture or Statue of Fate and Fortune. Some Commentators understand by *summis verticibus* the Buildings, which Horace describes; others think, he means the Heads of the Persons, who erected them; and Doctor Bentley is persuaded, that Necessity drives these Nails so forcibly, even up to their Heads, *usque ad summos vertices, summa ipsorum capita,*

ODE XXIV. *Against MISERS.*

THOUGH of th' unrifled Gold posselt
 Of gorgeous Ind, and Araby the blest:
 Though with hewn, massy Rocks You raise
 Your haughty Structures midst th' indignant Seas,
 Yet, soon as Fate shall round your Head,
 With adamantine Strength, its Terroures spread,
 Not all the Pomp of Earth shall save
 Your Soul from Fear, your Body from the Grave.
 Happy the Scythians, houseless Train!
 Who roll their vagrant Dwellings o'er the Plain;
 Happy the Getes fierce and brave,
 Whom no fix'd Laws of Property enslave;
 While open stands the golden Grain,
 The freeborn Fruitage of th' unbounded Plain,
 Succeeding yearly to the Toil,
 They plow, with equal Tasks, the public Soil.

Not

capita, that no Strength can pull them out, *ut nulla vi evelli possint*. We may say with Cicero, *Quanam harum opinionum sit falsa, magna est quaestio; quanam sit vera, Deus aliquis viderit*.

The Translator confesses, he does not understand the Passage, nor can he form any Image of Necessity driving her Nails either into the Top of a Building or into the Heads of them, who raised it. Perhaps, these Expressions are to be figuratively understood for the Pride and Grandeur of all exalted Fortunes.

8. *Non mortis laqueis*.] The Poet here re-
 VOL. I. R

presents Death armed with a Net, which he throws over the Heads of those whom he attacks. This Image is taken from the Gladiators called *Retiarii*, whose Antagonists had the Figure of a Fish upon their Helmet, from whence they used in their Combats to sing, *Non te peto, piscem peto; Quid me fugis, Galle?* If Horace really had such an Image in his View, we have Reason to honour Mr. Dacier's Sagacity for discovering it.

12. *Immutata jugera*.] The Poet here joins together two Words of an opposite Signification. The first excludes any Division; the second necessarily supposes it.

SAN.

20. *Nec*

Illic matre carentibus
 Privignis mulier temperat innocens;
 Nec dotata regit virum
 Conjux, nec nitido fidit adultero. 20
 Dos est magna parentum
 Virtus, & metuens alterius viri
 Certo fœdere castitas;
 Et peccare nefas, aut pretium emori.
 O! Si quis volet impias 25
 Cædes & rabiem tollere civicam;
 Si quæret pater urbium
 Subscribi statuis; indomitam audeat
 Refrænare licentiam
 Clarus postgenitis. Quatenus, heu nefas! 30
 Virtutem incolumem odimus,
 Sublatam ex oculis quærimus invidi.
 Quid tristes querimonia,
 Si non supplicio culpa reciditur?
 Quid leges finè moribus 35
 Vanæ proficiunt; si neque fervidis
 Pars inclusa caloribus
 Mundi, nec Boreæ finitimum latus,

Durataque

20. *Nec nitido fidit adultero.*] Some Commentators understand this Passage, as if the Poet said, *She does not depend upon the Protection of her Lover*; but *fidere alicui*, seems rather to mean our Belief in a Person, and granting what he demands. *Nec fidit, maxime diffidit.* BOND. DAC.

21. *Dos est magna.*] There were four Things, which insured the Happiness of Marriage among the Scythians. A virtuous Education; an Attachment of Wives to their Husbands; their Horrour of conjugal Infide-

lity, and the Rigour of their Laws, which punished that Crime with Death. These Particulars have not been well distinguished by Commentators. SAN.

24. *Emori.*] This Reading is preserved in some Manuscripts, from whence it has been received into the Text by Mr. Cuninghame, and Mr. Sanadon. *Est* was thought necessary to fill the Phrase, without reflecting that these four Verses depend upon the Verb *est* in the twenty-first Line. *Emori* is used for *mors*, as *peccare* for *peccatum*.

25. *O!*

Not there the guiltless Step-dame knows
 The baleful Draught for Orphans to compose;
 No Wife high-portion'd rules her Spouse,
 Or trusts her effenc'd Lover's faithless Vows,
 The Lovers there for Dowry claim
 The Father's Virtue, and the spotless Fame,
 Which dares not break the nuptial Tie,
 Polluted Crime! whose Portion is to die.
 Oh! that some Patriot, wife and good,
 Would stop this impious Thirst of civil Blood,
 And joy on Statues to behold
 His Name, THE FATHER OF THE STATE, enroll'd!
 Oh! let him quell our spreading Shame,
 And live to latest Times an honour'd Name.
 Though living Virtue we despise,
 We follow her, when dead, with envious Eyes.
 But wherefore do we thus complain,
 If Justice wear her awful Sword in vain?
 And what are Laws, unless obey'd
 By the same moral Virtues they were made?
 If neither burning Heats extreme,
 Where Eastern Phœbus darts his fiercest Beam,

Nor

25. *O! si quis.*] Although this Reading be found in only a single Manuscript, yet it is probably the only true one. The Train of Thought naturally leads to it, and *si* gives it Grace and Energy. The Poet says, that in order to extinguish the Fire of the civil War, it is necessary to begin by a Reformation of Manners, which Augustus effectually did some Years after, both by his Laws and his Example. SAN.

27. *Pater urbium.*] It does not appear by any Medals or History, that this Title was

ever given among the Romans, and Mr. Baxter thinks it very artfully used by the Poet to conceal his Intention of describing Augustus.

32. *Quarimus invidi.*] This Epithet equally agrees with *querimus* and *edimus*. We no longer envy what is no longer injurious to us. We have in our Hearts a Fund of Esteem for Virtue, which discovers itself as soon as Self-love is no more interested; or perhaps an envious Man has a kind of Pleasure in regretting the Dead, because it is an Insult to the Living.

DAC. SAN.

R r 2

13. *Durateque*

Duratæque solo nives
 Mercatorem abigunt; horrida callidi 40
 Vincunt æquora navitæ;
 Magnum pauperies opprobrium, jubet
 Quidvis & facere & pati,
 Virtutisque viam deserit arduæ?
 Vel nos in Capitolium, 45
 Quò clamor vocat & turba faventium;
 Vel nos in mare proximum
 Gemmas & lapides, aurum & inutile,
 Summi materiam mali,
 Mittamus. Scelerum si bene pœnitet, 50
 Eradenda cupidinis
 Pravi sunt elementa, & teneræ nimis
 Mentes asperioribus
 Firmandæ studiis. Nescit equo rudis
 Hære ingenuus puer, 55
 Venarique timet; ludere doctior,
 Seu Græco jubeas trocho,
 Seu malis vetitâ legibus aleâ:

Quum

39. *Duratæque solo nives.*] To the Earth. *Ad solum usque, solo tenus.* We may remark that *si* in the thirty-sixth Verse extends to the following eight Lines. BOND. LE FEVRE.

45. *Vel nos in Capitolium.*] Such Consecrations of Wealth were not uncommon even among private Persons, and were always performed with the greatest Splendour and Magnificence. Let us therefore, says the Poet, if we really repent of our Vices, let us dedicate our useless Wealth to the Gods, for the Service of Religion, and to the public Treasury in the Capitol, for the Defence of the State. CRUQ.

74. *Vel nos in mare proximum.*] Let us either

consecrate to the Gods our ill-employed Wealth, or throw it into the Sea, as a Thing defecrated and accursed. Cruquius thinks, the Poet advises the Romans by this Expression to throw their Money into some public Fund for the Sea-Service, for their Fleets and for the Safety of Navigation from Pyrates; otherwise the Poet is a very bad Politician, and very ignorant of the Value of Money in a State.

51. *Eradenda cupidinis.*] Horace here speaks the clear Language of the Stoics, who carried Morality to an impracticable Rigour. One of their unmeaning Dogmas was, that we ought to extinguish our Passions. Epicurus on

Nor where the Northern Tempests blow,
 And freezes down to Earth th' eternal Snow,
 Nor the wild Terrours of the Main
 Can daunt the Merchant, and his Voyage restrain;
 If Want, ah dire Disgrace! we fear,
 From thence with Vigour act, with Patience bear,
 While Virtue's Paths untrodden lie,
 Those Paths, that lead us upwards to the Sky?
 Oh! let us consecrate to Jove
 (Rome shall with Shouts the pious Deed approve).
 Our Gems, our Gold, pernicious Store!
 Or plunge into the Deep the baleful Ore.
 If you indeed your Crimes detest,
 Tear forth, uprooted from the youthful Breast,
 The Seeds of each deprav'd Desire,
 While manly Toils a firmer Soul inspire.
 Nor knows our Youth, of noblest Race,
 To mount the manag'd Steed, or urge the Chace;
 More skill'd in the mean Arts of Vice,
 The whirling Troque, or law-forbidden Dice:

And

on the contrary directs us to moderate our natural Appetites, to regulate them by Reason, and to make them subservient to our Happiness. This is wise Advice indeed, for our Passions are inseparable from our Humanity, nor can we divest ourselves of them without ceasing to be Men. When they are well conducted they become Instruments of the most eminent Virtues. SAN.

54. *Firmandæ*.] This Correction, which we owe to Doctor Bentley, is necessary both to the Poet's Reasoning and Expression. The Spirits, which are too weak and tender, *tenuis nimis*, ought to be confirmed and hardened by Education, for an Education too delicate

is one of the most infallible Principles of our Corruption of Manners. The Mind may indeed be formed, *formandæ*, by softer Studies, but it can be strengthened, *firmandæ*, only by severer Discipline, *asperioribus studiis*.

Nescit equo parere.] To remedy this Evil, Augustus revived the Mock-Fights, which were carried by Ascanius to Italy, and which afterwards continued to the Time of Claudius Cæsar.

58. *Vetita legibus alea*.] All Games of Hazard were forbidden by several Laws, except during the *Saturnalia*. Suetonius tells us, Augustus not only played in that, but in all other Festivals.

60. *Confortem*.

Quum perjura patris fides
 Confortem, socium fallat & hospitem, 60
 Indignoque pecuniam
 Heredi properet. Scilicet improbae
 Crescunt divitiae; tamen
 Curtæ nescio quid semper abest rei.

[60. Confortem.] We may join *confortem* and read
 with *socium*, but it were better to divide them *Confortem, socium fallat & hospitem.*

By

CARMEN XXV. *Ad* BACCHUM.

QUO me, Bacche, rapis tui
 Plenum? quæ nemora? quos agor in specus,
 Velox mente novâ? quibus
 Antris, egregii Cæsaris audiar
 Æternum meditans decus 5
 Stellis inferere, & concilio Jovis?
 Dicam insigne, recens, adhuc
 Indictum ore alio. Non secus in jugis

E

Nothing is more Ode, if we may be allowed such an Expression, than the Dithyrambic, which is, with regard to Lyric Poetry, what Lyric Poetry is with regard to all other Kinds of Poetical Writings. In the Dithyrambus that Fire of Imagination, and that Boldness of Language, in which consists the Sublimity of an Ode, should properly appear. The Praises of Bacchus are here turned to the Advantage of Octavius; for the Poet, finding the Force of human Understanding unequal to his Design of praising that Prince, despairs of succeeding in the Attempt, unless Bacchus

fill him with his own Enthusiasm, and raise him above Mortality. CRUQ. SAN.

As to the Date of this Ode, we can only be assured, that it was composed before the Consecration of Octavius, and perhaps it was written for his Consecration in the Year 725.

SAN.

1. *Quo me, Bacche, rapis.*] One of the Summits of Parnassus was consecrated to Bacchus as God of Music, and in the nineteenth Ode of the second Book, he is represented dictating Verses to the Nymphs and Satyrs. We may believe that Bacchus and Apollo were

And yet this worthless Heir to raise
 To hasty Wealth, the perjur'd Sire betrays
 His Partners, Coheirs, and his Friends;
 But, while in Heaps his wicked Wealth ascends,
 He is not of his Wish possess'd,
 There's something wanting still to make him blest.

By *consors* the Poet understands a Coheir, and of Pointing extends the Thought and gives it
 by *focius* a Partner in Trade. This Manner greater Force. DAC.

ODE XXV. TO BACCHUS.

O Bacchus, when by Thee possess'd,
 What hallow'd Spirit fills my raving Breast?
 How am I rapt to dreary Glades,
 To gloomy Caverns, unfrequented Shades?
 In what Recesses shall I raise
 My Voice to sacred Cæsar's deathless Praise,
 Amid the Stars to bid him shine,
 Rank'd in the Councils of the Powers divine?
 Some bolder Song shall wake the Lyre,
 And Sounds unknown its trembling Voice inspire.

Thus:

were the same God, whose Titles were varied according to the different Ceremonies, with which he was worshipped. DAC.

2. *Quæ nemora? quos agor.*] This Reading is found in the greatest Number of the most valuable Manuscripts, instead of *Quæ in nemora, aut quos agor.* Doctor Bentley remarks, that when two Members of a Sentence are governed by the same Præposition, it is more elegant and more poetical to omit the

Præposition in the first, than in the second Member. Mr. Sanadon observes, that *Specus* is of all Genders. Cicero, Livy, Horace, and Ovid make it masculine. Ennius, Silius, and Aulus Gellius, feminine; and it is neuter in Virgil.

3. *Quibus antris.*] This is a new Interrogation, and *quibus* must be understood in the same Sense as *quo*, *quæ*, and *quos*, which are all Interrogatives; otherwise the Poet, in changing

E somnis stupet Evias,
 Hebrum prospiciens, & nive candidam 10
 Thracen, ac pede barbaro
 Lustratam Rhodopen. Ut mihi devio
 Rupes & vacuum nemus
 Mirari libet! ð Naiadum potens,
 Baccharumque valentium 15
 Proceras manibus vertere fraxinos;
 Nil parvum, aut humili modo,
 Nil mortale loquar. Dulce periculum est,
 O Lenæe, sequi Deum.
 Cingentem viridi tempora pampino. 20

CARMEN

changing his Manner of Expression, has left the Construction perplexed, ambiguous, and consequently vicious. SAN.

7. *Indictum ore alio.*] This Expression is capable of two Senses. Never had any Hero been sung, who equalled the Glory of Octavius, and never had the Romans a Lyric Poet before Horace. SAN.

9. *E somnis.*] Doctor Bentley has largely proved, that *exsomnia* can only signify a Person who never sleeps, which he thinks a ridiculous Epithet. An Edition in the Year 1482, reads *e somnis*, starting out of her Sleep, which

has been taken into the Text by Mr. Cuningham and Mr. Sanadon.

18. *Dulce periculum.*] There is a kind of Insolence in the Promise, which Horace makes, of not saying any thing, but what is marvellous and sublime. As the Antients were persuaded, that all great Words, if we may use their own Expression, all the Language of Vanity was usually followed by some Punishment from the Gods, they took care to soften it by something more humble. Thus our Poet modestly corrects his poetical Vanity, when he says to Bacchus, I know the Danger of

Thus o'er the steepy Mountain's Height,
 Starting from Sleep, thy Priestess takes her Flight;
 Amaz'd beholds the Thracian Snows,
 With languid Streams where icy Heber flows,
 Or Rhodope's high-towering Head,
 Where frantick Quires barbarian Measures tread.
 O'er pathless Rocks; through lonely Groves
 With what Delight my raptur'd Spirit roves!
 O Thou, who rul'st the Naiad's Breast;
 By whom the Bacchanalian Maids, possess
 With sacred Rage inspir'd by Thee,
 Tear from the bursting Glebe th' uprooted Tree,
 Nothing or low, or mean, I sing,
 No mortal Sound shall shake the swelling String.
 The venturous Theme my Soul alarms,
 But warm'd by thee the Thought of Danger charms.
 When Vine-crown'd Bacchus leads the Way,
 What can his daring Votaries dismay?

ODE

of such Promises, but Danger charms when we follow the God, who crowns his Temples with the Leaves of the Vine. Nothing can be terrible to him, who is under the Protection of such a Deity.

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S

Dac.

CARMEN XXVI. *Ad VENEREM.*

VIXI puellis nuper idoneus,
 Et militavi non finè gloriâ:
 Nunc arma defunctumque bello
 Barbiton hic paries habebit,
 Lævum marinæ qui Veneris latus
 Custodit. Hic, hic ponite lucida
 Funalia, & vectes, & arcus
 Oppositis foribus minaces.
 O, quæ beatam diva tenes Cyprum, &
 Memphim carentem Sithoniâ nive,
 Regina, sublimi flagello
 Tange Chloën semel arrogantem.

CARMEN

Translated by Dr. DUNKIN.

Horace had been too long a Slave to the foolishness of all Passions, and he now resolves to break its Chains. We shall be able to judge, by the following Remarks, whether his Repentment had not a greater Share than his Reason in this Resolution.

SAN.
 Vers. 3. *Nunc arma defunctumque, &c.*]
 Ovid tells us, that every Lover is a Soldier, *militat omnis amans*, and as the Ancients were accustomed to consecrate their Arms to Mars, when they quitted the Trade of War, so the

Poet here dedicates to Venus his Lyre, his Torches and Bows. He hangs up his midnight Arms upon the Eastern Wall of her Temple, on the left Side of the Goddess; for the Statues of the Gods were placed in such a manner as to look towards the South, so that the East, which was always esteemed the happy Quarter of the Heavens, was upon their left Hand.

LAMB.
 6. *Hic, hic ponite, &c.*] This Repetition shews the Firmness of his Resolution, but violent has been the Dispute amongst the Commentators, nor is it yet determined, what kind

ODE XXVI. TO VENUS.

I Lately was fit to be call'd upon Duty,
 And gallantly fought in the Service of Beauty;
 But now crown'd with Conquest I hang up my Arms,
 My Harp, that campaign'd it in midnight Alarms.
 Here fix on this Wall, here my Ensigns of Wars,
 By the Statue of Venus, my Torches and Bars,
 And Arrows, which threaten'd by Cupid their Liege,
 War, War on all Doors, that would hold out a Siege.
 O Goddess of Cyprus, and Memphis, that know,
 Nor the Coldness or Weight of Love-chilling Snow,
 With an high-lifted Stroke, yet gently severe,
 Avenge me on Chloe the proud and the fair.

ODE

kind of Weapons the Poet here consecrates to his Goddess. Doctor Bentley comes armed with his own conjectural Hatchet, *securusque*. Mr. Cuninghame and Mr. Sanadon have drawn a kind of huge Cutlas, *barpas*, with which Mercury killed Argus, and with which Perseus cut off Medusa's Head. Lastly, Mr. Dacier is contented with the Bows, *arcus*, which are found in all the Manuscripts, however whimsical and ridiculous such Instruments may be thought for breaking open Doors. The Critic indeed makes another Use of them, to repulse the Guards, which the Ladies might have for their Defence, when their

Doors were forced open, for which he thinks the Bars, *velles*, were sufficient.

9. *O, quæ beatam.*] Horace having consecrated his Arms to Venus, addresses his Prayer to her, and instead of a solemn, irrevocable Oath never to engage himself to Chloe more, he only complains of her Cruelty, and begs that she may be punished, yet even this Punishment must be very gentle. He intreats the Goddess to strike her tenderly, *tange*, and he is afraid lest she should redouble her Blows, *semel*. These are not very strong Signs that the Poet was quite sincere either in his Resentment or Conversion.

SAN,

S f 2

CARMEN XXVII. *Ad GALATEAM.*

IMPIOS patræ recinentis omen
 Ducit aut prægnans canis, aut ab agro
 Rava decurrens lupa Lanuvino,
 Fœtave vulpes;
 Rumpit & serpens iter institutum,
 Si per obliquum similis sagittæ
 Terruit mannos. Ego cui timebo
 Providus auspex,
 Antequam stantes repetat paludes
 Imbrium divina avis imminentium,
 Oscinem corvum prece fuscitabo
 Solis ab ortu.

5

10

Sis

This is allowed by all the Commentators to be one of the most difficult Odes in Horace, by our not being able to discover either the Person to whom it is addressed, or any Circumstances of her Voyage. Mr. Sanadon imagines, it is written to Lelia Galla, the Wife of Posthumus, who was chosen by Augustus, soon after his Marriage, to go with Tiberius into Armenia, where that Prince was ordered to reinstate Tigranes on his Throne. Propertius reproaches Posthumus, in the eleventh Elegy of his third Book, for leaving Galla, and some time after writes to him in Galla's Name, *Hæc Arethusa suo mittit mandata Lycotæ*, under the feigned Names of Lycotas and Arethusa. These Letters had their just Effect upon Posthumus, who permitted Galla to go to him, and when she was on the point of embarking, Horace writes this Ode to her, in which he wishes her all favourable Omens, yet represents the Dangers

to which she was going to expose herself.

The Reader must determine for himself, what Likeness and Resemblance there is in this Story to the Subject of this Ode, or what Probability in the conjectural Discovery.

Verf. 1. *Patræ.*] This was a kind of Bird of bad Augury to us unknown. The Romans carried this Superstition even to Extravagance, but it were ridiculous to search for the Reasons of these Examples of it, which Horace hath collected. SAN.

2. *Ducit.*] Unlucky Prefages do not engage a Traveller to continue in his Road. Mr. Sanadon therefore thinks, that *ducit* must be construed *comitatur*, conducts him on his Way.

3. *Agro Lanuvino.*] Mr. Sanadon thinks, that his Scheme very happily explains this Passage, which has perplexed all other Commentators, and that Horace mentions *Lanuvium* particularly, because it was situated on the

ODE XXVII. TO GALATEA.

FIERCE from her Cubs the ravening Fox
 Or Wolf from steep Lanuvian Rocks,
 Or pregnant Bitch, or chattering Jay,
 Ill-omen'd guide the guilty on their Way;

Serpents, like Arrows, fidelong thwart
 The Road, and make their Horses start;
 But for the Maid, for whom I fear,
 I view the doubtful Skies, a prudent Seer,

And bid the chaunting Raven rise
 When Phœbus gilds his orient Skies,
 Ere speeds the Shower-boding Crow
 To Lakes, whose languid Waters cease to flow.

Happy

the Road to Brundisium, where Galatea was to embark.

5. *Rumpit & serpens iter institutum.*] By the usual Manner of construing this Passage, it is a very happy Wish to the guilty Traveler, and the Gods are very kind to him, in deterring him from a Journey, which must be unfortunate to him. *Rumpere* must therefore be understood *trajicere* to cross or thwart the Road.

Rumpit, as Mr. Bentley assures us, is the Reading of a very ancient Manuscript, *codex insigni vetustate*. The common Editions read *ducat* and *rumpat*, which hath caused all the Difficulty of these Strophes. The little Knowledge which the Commentators had of this Ode has made it appear one of the most disfigured in the Manuscripts and Editions. The present Corrections have been received by

Doctor Bentley, Mr. Cuningham and Mr. Sanadon.

11. *Oscinem corvum.*] Authors, who have written upon the Auguries of the Ancients, give such very different Accounts of them, that we cannot with Certainty determine to what Quarter of the Heavens their Augurs turned their Faces in these Ceremonies, and perhaps they had not any regular, uniform Method. In general we may conclude, that all Omens from the East, whether on their right or left Side, were always thought prosperous; *corvi*, *si ab ortu occinerent clara voce, presentem felicitatem significabant*. *Fauslum habebatur si quid a solis ortu prodiret*. The Crow therefore, which the Poet intends to call from the East, is to give Galatea a fortunate Omen of her Voyage.

SAN.

15. *Namque*

Sis licet felix ubicunque mavis,
Et memor nostri, Galatea, vivas;
Namque nec lævus vetat ire picus,

15

Nec vaga cornix.

Sed vides quanto trepidat tumultu
Pronus Orion? Ego quid sit ater
Adriæ, novi, finus; & quid albus

Peccet Iapyx.

20

Hostium uxores puerique cæcos
Sentiant motus orientis Austri,
Æquoris nigri fremitum, & trementes

Verbere ripas.

Sic & Europe niveum doloso
Credidit tauro latus, & scatentem
Belluis pontum, mediasque fraudes

25

Palluit audax.

Nuper in pratis studiosa florum, &
Debitæ Nymphis opifex coronæ,
Nocte sublustri nihil astra præter

30

Vidit & undas.

Quæ

15. *Namque nec lævus vetat.*] We have here two Corrections, and both necessary. Mr. Cuninghame has reformed the Beginning, and Dr. Bentley the End of this Line. *Teque nec* makes the Sense difficult, and *neque te* disorders the Measure of the Verse. *Vetat* is in the Vatican Manuscript, and has been received by Mr. Cuninghame and Mr. Sanadon.

19. *Novi.*] Horace knew the Adriatic Sea in his Voyage to Athens, when he went to study Philosophy there; and a second time in

his Return to Italy, after the Battle of Philippi.

21. *Cæcos motus orientis Austri.*] Some Interpreters explain *cæcos* unknown, as all the Motions of the Winds are unknown. Others think Horace means *nocturnus*, because the South-Wind is more violent in the Night than the Day. *Noctu Austri, interdum Aquilo vehementior.* PLIN.

24. *Trementes verberare ripas.*] The Text is here greatly confused. *Trementes verberare ri-*

pas,

Happy may Galatea prove,
Nor yet unmindful of our Love,
For now no luckless Pye prevails,
Nor vagrant Crow forbids the swelling Sails.

Yet see, what Storms tumultuous rise,
While prone Orion sweeps the Skies;
Too well I know the Adrian Main,
And Western Winds, perfidiously serene.

Oh! may the rising Tempest shake
Our Foes, and dreadful o'er them break;
For them the blackening Ocean roar,
And angry Surges lash the trembling Shore.

When on her Bull Europa rode,
Nor knew she press'd th' imperial God,
Bold as she was, th' affrighted Maid
The rolling Monsters of the Deep survey'd.

Late for the rural Nymphs she chose
Each Flower, a Garland to compose,
But now, beneath the Gloom of Night,
Views nought but Seas, and Stars of feeble Light.

Soon

pas, tremantis verbera ripas, tremantes verbera ripas, all of which form the same Sense. As it is not natural, that they, who are in the main Ocean, should feel the Trembling of the Shores, Mr. Sanadon thinks we ought to read *rupes* instead of *ripas*, which properly signify the Banks of a River, not the Shores of the Sea.

25. *Sic & Europe.*] Galatea was prepar-

ing to embark, because the Skies were serene, and the Seas calm; but Horace tells her that Europa was deceived by the same Serenity of the Skies, and Calmness of the Seas; that she soon had Reason to repent of her Boldness, when she saw nothing round her but Stars and Waves. Such is the Force and Justness of the Comparison.

TOAR.

Quæ simul centum tetigit potentem
 Oppidis Cretam, ô patris, ô relictum
 Filiæ nomen, pietasque, dixit, 35
 Victa furore!
 Unde? quò veni? levis una mors est
 Virginum culpæ. Vigilansne ploro
 Turpe commissum? an vitio carentem
 Ludit imago 40
 Vana, quam portâ fugiens eburnâ
 Somnium ducit? meliusne fluctus
 Ire per longos fuit, an recentes
 Carpere flores?
 Si quis infamem mihi nunc juvencum 45
 Dedat iratæ, lacerare ferro, &
 Frangere enitar modo multum amati
 Cornua monstri.
 Impudens liqui patrios penates!
 Impudens Orcum moror! O Deorum 50
 Si quis hæc audis, utinam inter errem
 Nuda leones.

Ante-

34. *Cretam, ô patris.*] The common Reading is *Creten pater ô, relictum ô*; or *Cretem ô pater, ô relictum*. Thus the Text became difficult, and not without Reason difficult, as appears by the different Explications of Doctor Bentley. Nothing can be more clear and more just than what Europa is made to say by the present Correction of Mr. Cuningham; *Tibi patris, mihi filiæ nomen periit & utrumque extinxit furor.*

SAN.

38. *Virginum culpæ.*] This Expression is general and modest for the Crime of violated Virginity. In this whole Narration the Good-breeding of Horace is observable, in taking Care not to say any thing offensive to the most

delicate Modesty. Europa throws a Veil over the infamous Action which she has committed, and only gives a frightful Image of it, without daring to name it.

DAC.

40. *Porta fugiens eburna.*] Dreams of Falshood, according to Homer, passed through an Ivory Gate in the infernal World, and those of Truth through a Gate of Horn.

45. *Si quis infamem.*] All these Emotions are natural. Europa finds herself equally criminal as unfortunate, and the Monster, that had abused her, becomes the first Object of her Resentment. She then reflects upon herself, and determines to expiate her Crime by an immediate Death. Mr. Sanadon observes, that

Soon as she touch'd the Cretan Shore,
My Sire, she cries,—Ah! mine no more,
For every pious, tender Name
Is madly lost in this destructive Flame.

Where am I, wretched and undone?
And shall a single Death atone
A Virgin's Crime? Or do my Fears
Deplore the guilty Deed with waking Tears?

Or am I yet, ah! pure from Shame,
Mock'd by a vain, delusive Dream?
Could I my springing Flowrets leave,
To tempt through Length of Seas the faithless Wave?

While thus with just Revenge possess'd,
How would I tear that monstrous Beast?
How would I break, by Rage inspir'd,
Those Horns, alas! too fondly once admir'd?

Shameless, my Father's Gods I fly;
Shameless, and yet I fear to die.
Hear me some gracious heavenly Power,
Let Lions fell this naked Corse devour.

My

that Horace, to express the Violence of her Rage, has frequently repeated the Letter R, as in another beautiful Instance, *Arbilochum proprio rabies armavit iambo*.

Poets have indeed improved the Art of making Sounds an Echo to the Sense; but there is, in very many Instances, a kind of natural Agreement between Sounds, and Things represented by them, which, without our intending it, gives to the Language a Music expressive of the Thought.

VOL. .

T t

50. *Impudens* J Double Impudence; to suffer herself to be dishonoured, and to survive that Dishonour. Even her continuing to live, is a Continuation of her Crime. Yet in all her Despair and Horror of Mind, she preserves so much of Woman, as to dwell with Pleasure upon the Description of her Person, and to be more anxious for the Loss of her Beauty, than the Loss of her Life. But, as Mr. Dacier more politely observes, she perhaps wishes to die before she loses her Beauty.

Antequam turpis macies decentes
Occupet malas; teneræque succus
Defluat prædæ, speciosa quæro
Pascere tigres.

55

Vilis Europe, pater urget absens;
Quid mori cessas? potes hæc ab orno
Pendulum zonâ bene te secutâ e-
lidere collum.

60

Sive te rupes, & acuta leto
Saxa delectant, age, te procellæ
Crede veloci; nisi herile mavis
Carpere pensum,

Regius sanguis, dominæque tradi
Barbaræ pellex. Aderat querenti
Perfidum ridens Venus, & remisso
Filius arcu;

65

Mox

Beauty, that she may punish the Cause of her Guilt and her Misfortunes.

53. *Antequam turpis.*] Victims were fatted in the richest Pastures for the Altar, and Europa considers herself as if she were intended for a Sacrifice.

SAN.

58. *Quid mori cessas?*] The Gods are regardless of her Prayers; neither Lions nor Tigers appear to devour her, and now the dreadful Image of her absent Father presents itself to her disordered Imagination, and condemns her to Death.

SAN.

59. *Zonâ bene te secuta*] Hanging was the common Death of ancient Heroines in Tragedy and History. Arface in Heliodorus; Jocasta and Antigone, in Sophocles; Phædra,

in Euripides; Amata in Virgil, and the Wife of Mithridates in Plutarch, died in this Manner.

DAC.

60. *Elidere collum.*] *Ledere collum*, the usual Reading, is a very weak Expression in the violent Passion here described, and it would be difficult to find a single Instance in all Antiquity, where it signifies to strangle. *Elidere collum* is frequently used in this Sense by Latin Writers. It appears in some ancient Manuscripts, and in several of the best Editions of our Author.

61. *Rupes & saxa.*] *Rupes acutis saxis in mare prominentes.* Rocks, which rise above the Seas, and are pointed for Death.

SAN.

64. *Pensum.*

My Cheeks ere hollow Wrinkles seize,
Ere yet their rosy Bloom decays,
While Youth yet rolls its vital Flood,
Let Tygers fiercely riot in my Blood.

But hark! I hear my Father cry,
Make haste, unhappy Maid, to die,
For if a pendant Fate you chuse,
Your faithful Girdle gives the kindly Noose;

Or if you like an headlong Death,
Behold the pointed Rocks beneath;
Or plunge into the rapid Wave,
Nor live, on haughty Tasks, a Spinster-Slave,

Some rude Barbarian's Concubine,
Born as Thou art of Royal Line.
Here the perfidious-smiling Dame,
And idle Cupid to the Mourner came;

A

64. *Pensum*] Was properly a certain Quantity of Wool, which was every Day given to female Slaves for their Task. It was weighed, from whence it was called *pensum*, which afterwards became a Name for any regular and ordinary Work. From hence the Proverb *persevere pensum*, to do our Duty.

CRUQ.

66. *Pellex*.] We may remark here the different Genius of Languages. *Pellex* was always applied to Women, as in English we use the Word Concubine, in regard to Men. *Pellices Jovis* would be as in-

correct in Latin, as the Concubines of Juno in English.

Aderat querenti.] After this passionate Discourse, the Poet presents a calmer Picture to his Reader, where the Figures form a very pleasing Opposition of Sentiments, Actions, and Attitudes. On one side Europa disordered, and preparing to kill herself. On the other, Venus smiling at her Despair, and Cupid, perfectly contented with having triumphed over the Sovereign of the Gods, with his Bow unstrung, as if he had nothing more to do after such a Conquest. SAN.

T t 2

70: *Abstinete*.

Mox ubi iussit satis; abstineto,
 Dixit, irarum, calidaeque rixæ;
 Quum tibi invisus laceranda reddet
 Cornua taurus.

70

Uxor invicti Jovis esse nescis?
 Mitte singultus; bene ferre magnam
 Disce fortunam; tua sectus orbis
 Nomina ducet.

75

70. *Abstineto irarum.*] After Venus hath sufficiently diverted herself with laughing at this unfortunate Princess, she tells her, this odious Bull shall soon be in her Power, and that she shall treat him with greater Mildness, than what her present Rage intends. In this

Reasoning, Mr. Sanadon construes *abstineto* in the Future Tense, *abstinebis*; a Manner of Expression frequently used by the Latin Authors.

71. *Quum tibi.*] Mr. Upton, in his Observations on Shakespeare, has a Remark of much

CARMEN XXVIII. Ad LYDEN.

FESTO quid potiùs die
 Neptuni faciam? prome reconditum,
 Lyde strenua, Cæcubum,
 Munitæque adhibe vim sapientiæ.
 Inclinare meridiem
 Sentis; ac, veluti flet volucris dies,
 Parcis deripere horreo
 Cessantem Bibuli consulis amphoram.

5

Nos

Translated by Dr. DUNKIN.

Horace, who was an Enemy to the Noise and Tumult of a public Festival, writes to Lyde to let her know he intended to retire to her House from the Croud and Hurry of Nep-

tune's Feast, which was celebrated, according to the Roman Calendar, on the twentieth of July. Pliny tells us, that in Athens the twenty-eighth Day of every Month was sacred to Neptune.

4. *Munitæque*

A while She rallied with the Fair,
Then with a grave and serious Air,
Indulge, she cries, thy Rage no more,
This odious Bull shall yield him to thy Power.

Yet sigh no more, but think of Love,
For know Thou art the Wife of Jove;
Then learn to bear thy future Fame,
When Earth's wide Continent shall boast thy Name.

much Genius and Spirit on this Passage. He breaks the Line and the Sense, *Quum tibi in-visus laceranda reddat cornua taurus*—When this odious Creature shall return to you—then, use him as cruelly, or—as kindly as you please.

75. *Sectus orbis.*] Horace follows the poetical Tradition, for it is more probable, that Europe took its Name from a Province of Northern Macedonia, called *Eurepia*. The Ancients divided the whole Earth into two Parts, Europe and Asia. SAN. DAC.

ODE XXVIII. To LYDE.

SAY, what shall I do on the Festival Day
Of Neptune? Come, Lyde, without more Delay,
And broach the good Creature, invaulted that lies,
Cast off all Reserve, and be merry and wise.
The Evening approaches, You see, from yon Hill,
And yet, as if Phœbus, though winged, stood still,
You dally to bring Us a Cup of the best,
Condemn'd, like its Consul, ignobly to rest.

With

4. *Munitaque adhibe vim, &c.*] The Wisdom of Sobriety always on its Guard against Surprise. Horace advises her to storm the Camp of Sobriety with Wine, and to drive away its Guards, Temperance, Moderation, Severity,

Frugality, and Thirst. *Adhibere vim* is only a different Manner of expressing *tormentum admoveo*.

8. *Cessantem Bibuli.*] The Poet calls his Cask idle, in Allusion to Bibulus, who shut himself

CRUQ.

Nos cantabimus invicem
 Neptunum, & virides Nereïdum comas: 10
 Tu curvâ recines lyrâ.
 Latonam, & celeris spicula Cynthiæ:
 Summo carmine, quæ Cnidon
 Fulgentesque tenet Cycladas, & Paphon:
 Junctis visit oloribus 15
 Dicetur; meritâ Nox quoque nœniâ.

himself up in his House during his whole inactive Consulship with Julius Cæsar; or the Epithet may be applied to Lyde, who seems to have been a little perplexed with the Invitation, which Horace proposed, and in no

mighty Hurry to execute his Orders.

DAC. SAN.

16. *Dicetur meritâ Nox, &c.*] The Poet says, that Venus shall be celebrated in the last Song, *summa carmine*, and yet he adds, that they

CARMEN XXIX. *Ad MÆCENATEM.*

TYRRHENA regum progenies, tibi
 Non ante verso lene merum cadō,
 Cum flore, Mæcnas, rofarum, &
 Pressâ tuis balanhus capillis
 Jamdudum apud me est. Eripe te morâ; 5
 Neu semper udum Tibur, & Æfulæ
 Declive contempleris arvum, &
 Telegoni juga parricidæ.

Fastidiosam

We may say of the Odes of Horace, what has been said of the Orations of Demosthenes, the Iambic Poems of Archilochus, and the Letters of Atticus, that the longest are not the least beautiful. To support one continued Flight of Poetry deserves its Praise, but Horace in this Ode rises without ceasing, until he has gained a Point of Elevation to which

no other Poet ever soared. Such is the Judgment of Scaliger, who seldom praises without Reason.

We cannot exactly fix the Date of this Ode, but it seems, with some Probability, to have been written in July 733, when Mæcnas was sole Governor of Rome.

SAN.
Versi.

With Voices alternate, the Sea-potent King,
 And Nereids, with Ringlets of Azure we'll sing.
 From the sweet-sounding Shell thy Hand shall araife
 Latona's, and swift-darting Cynthia's Praise.
 The gay-smiling Goddess of Love and Delight,
 Who rules over Cnidos, and Cyclades bright,
 And guiding her Swans with a soft filken Rein
 Revifits her Paphos, shall crown the glad Strain.
 Then to the good Night, while Bumpers elate us,
 We'll sing a Farewel, and a decent Quietus.

they will also sing to the Goddess of the Night, in Gratitude for the Pleasures they had enjoyed, to let Lyde know that he designed to spend Part of the Night with her.

ODE XXIX. To MÆCENAS.

DESCENDED from an ancient Line,
 That once the Tuscan Sceptre sway'd,
 Haste thee to meet the generous Wine,
 Whose piercing is for Thee delay'd ;
 For Thee the fragrant Effience flows,
 For Thee, Mæcenas, breathes the blooming Rose,
 From the Delights, Oh! break away,
 Which Tibur's marshy Prospect yields,
 Nor with unceasing Joy survey
 Fair Æsula's declining Fields ;
 No more the verdant Hills admire
 Of Telegon, who kill'd his aged Sire,

Instant

Verf. 2. *Non ante verso.*] The Ancients therefore, obliged to bend them forward when placed their Casks upon the Bottom, and were they poured out their Wine. *Cadum vertere* and

Fastidiosam desere copiam, &
 Molem propinquam nubibus arduis: 10
 Omitte mirari beatæ
 Fumum & opes strepitumque Romæ.
 Plerumque grata divitibus vices,
 Mundæque parvo sub lare pauperum
 Cœnæ, finè aulæis & ostro, 15
 Solicitam explicuere frontem.
 Jam clarus occultum Andromedæ pater
 Ostendit ignem: jam Procyon furit,
 Et stella vefani Leonis;
 Sole dies referente siccos. 20
 Jam pastor umbras cum grege languido
 Rivumque fessus quærit, & horridi
 Dumeta Sylvani; caretque
 Ripa vagis taciturna ventis,

Tu

and *crateras vertere* are Expressions of the same Kind.

TORR.

6. *Neu semper udum Tibur.*] Mæcenæ could command the Prospect of the three Cities, which Horace names, from his House upon the Æsculian Hill, where Nero afterwards sat to behold the Burning of Rome. The Fall of Houses was so frequent, occasioned by their being built so high, that Augustus published a Law, which forbid them to be raised above seventy Feet.

12. *Strepitumque Romæ.*] We may compute how great the Noise of a City must have been, which reckoned three Millions of Inhabitants; whose Circuit, according to Pliny, including the Suburbs, was forty-eight Miles; and where the Houses might be raised seven Stories, each of them ten Feet high. Lampridius tells us, that Heliogabalus collected ten thousand Pound Weight of Cobwebs in Rome.

13. *Plerumque grata, &c.*] This Description of a tranquil Life, a frugal Table, and an House, that has no other Ornaments than those of an elegant Decency, forms an agreeable Diversity after the tumultuous Magnificence of Rome. SAN.

17. *Jam clarus occultum ignem.*] Cepheus, with his Wife Cassiope, and his Daughter Andromeda, was placed among the Stars. He forms a Constellation in the Tail of the lesser Bear, and is situated in such a Manner in the Artic Circle, as to appear always above the Horizon, excepting his Head and Shoulders, which seem to descend. Horace probably designed to describe this Particularity by an Expression, *clarus* and *occultum*, which seems to include a Contradiction. But this is a Figure of speaking very frequent in our Poet. Columella says that *Cepheus* rises the ninth of July, which agrees perfectly with this Passage.

TORR. SAN.

23. *Dumeta*

Instant forfake the joyless Feast,
 Where Appetite in Surfeit dies,
 And from the tower'd Structure haste,
 That proudly threatens to the Skies;
 From Róme and its tumultuous Joys,
 Its Crouds, and Smoke, and Opulence, and Noise.

To frugal Treats, and humble Cells,
 • With grateful Change the Wealthy fly,
 Where health-preserving Plainness dwells,
 Far from the Carpet's gaudy Dye.
 Such Scenes have charm'd the Pangs of Care,
 And smooth'd the clouded Forehead of Despair.

Andromeda's conspicuous Sire
 Now darts his hidden Beams from far;
 The Lion shews his madning Fire,
 And barks fierce Procyon's raging Star,
 While Phœbus, with revolving Ray,
 Brings back the Burnings of the thirsty Day.

Fainting beneath the sweltring Heat,
 To cooling Streams, and breezy Shades
 The Shepherd and his Flocks retreat,
 While rustic Sylvans seek the Glades,
 Silent the Brook its Borders laves,
 Nor curls one vagrant Breath of Wind the Waves.

But

23. *Dumeta Sylvani.*] *Sylvani* is the Nominative Case plural, and *quærant* must be understood. They, who think Horace means the God Sylvanus, make him twice say the same Thing; for when the Shepherd and his Flock seek the Shades, *umbras quærit*, it is

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an useless Repetition to say, that they seek the Thickets of Sylvanus. The Sylvans in Heathen Mythology were certain rural Deities of less Importance, such as Fauns, Satyrs, Sileni, &c.

TORR. SAN.

U u

24. *Caratque*

Tu civitatem quis deceat status 25
 Curas, & orbis sollicitus times,
 Quid Seres, & regnata Cyro
 Bactra parent, Tanaisque discors.
 Prudens futuri temporis exitum
 Caliginosâ nocte premit Deus; 30
 Ridetque, si mortalis ultra
 Fas trepidat. Quod adest, memento
 Componere æquus: cætera fluminis
 Ritu feruntur, nunc medio alveo
 Cum pace delabentis Etruscum 35
 In mare, nunc lapides adesos,
 Stirpesque raptas, & pecus, & domos
 Volventis unâ, non finè montium
 Clamore, vicinæque silvæ;
 Quum fera diluvies quietos 40
 Irritat

24. *Caretque ripa vagis.*] The Ancients believed that Mid-day was calm and silent, because the Gods then went to their Repose. We are not permitted, says a Shepherd in Theocritus, to play upon the Flute in the Middle of the Day. We should reverence the God Pan, who, after fatiguing himself with Hunting, has chosen this Hour for his Repose, and You well know, that he is a choleric Deity.

25. *Tu civitatem.*] This is a noble Compliment, that while all Nature is languishing in Idleness and Inactivity; while the Gods themselves are asleep, yet Mæcenas is always vigilant; always anxious for the Safety of Rome and of the Empire. The Gods may sleep since Mæcenas watches over the Safety of the State.

26. *Orbis sollicitus.*] Some Editions read *urbis*, and others *urbi*, which are equally unworthy of Horace, since they are equally useless after *civitatem* in the preceding Verse. •

SAN.

27. *Quid Seres.*] The Poet would insinuate to Mæcenas, that he too much torments himself in guarding Rome from Dangers, to which she is no longer exposed, and preventing the Projects, which her most distant Enemies might form against her.

28. *Tanaisque discors.*] The Scythians and Sarmatians, who bordered upon this River, were frequently engaged in Wars with each other, from whence the Poet calls it *discors*.

LAMB.

31. *Ridet.*] This moral Sentiment is perfectly just, and Horace represents it in a Manner capable of making an Impression on us. *Trepidare* marks both the ridiculous Fears, arising from an indiscreet Apprehension of Futurity, and those Emotions of our imaginary Misfortunes, which are to us a real Matter of Torment, and to the Gods an Occasion of Laughter. Mæcenas might naturally apply to himself what is here said in general. SAN.

Ultra.

But you for Rome's imperial State
 Attend with ever-watchful Care,
 Or, for the World's uncertain Fate
 Alarm'd, with ceaseless Terrours fear;
 Anxious what Eastern Wars impend,
 Or what the Scythians in their Pride intend.

But Jove, in Goodness ever wise,
 Hath hid, in Clouds of depthless Night,
 All that in future Prospect lies,
 Beyond the Ken of mortal Sight,
 And laughs to see vain Man oppress'd
 With idle Fears, and more than Man di stit.

Then wisely form the present Hour;
 Enjoy the Bliss which it bestows;
 The rest is all beyond our Power,
 And like the changeful Tiber flows,
 Who now beneath his Banks subsides,
 And peaceful to his native Ocean glides,

But when descends a sudden Shower
 And wild provokes his silent Flood,
 The Mountains hear the Torrent roar,
 And Echoes shake the neighbouring Wood,
 Then swollen with Rage He sweeps away
 Uprooted Trees, Herds, Dwellings to the Sea.

Happy

Ultra fas.] Beyond the Law of his Being;
 beyond the Bounds prescribed to him by
 Nature.

32. *Quod adest componere.*] Be an OEconomist of the present Hour. These Words include the most essential Point of Morality.

and we may be bold to say, that the Maxims of all the Philosophers are Consequences of this Principle.

SAN.

33. *Cetera fluminis.*] This Description of the Tiber is a perfect Image of the Vicissitude of human Life, and the Moral of it is animated

Irritat amnes. Ille potens fui
 Lætusque degit, cui licet in diem
 Dixisse, vixi: cras vel atrâ
 Nube polum, Pater, occupato,
 Vel sole puro: non tamen irritum,
 Quodcunque retro est, efficiet; neque
 Diffinget, infectumque reddet,
 Quod fugiens semel hora vexit.
 Fortuna sævo læta negotio, &
 Ludum insolentem ludere pertinax,
 Transmutat incertos honores,
 Nunc mihi, nunc alii benigna.
 Laudo manentem. Si celeres quatit
 Pennas, resigno quæ dedit, & meâ
 Virtute me involvo, probamque.
 Pauperiem finè dote quæro.
 Non est meum, si mugiat Africis
 Malus procellis, ad miseræ preces.
 Decurrere, & votis pacisci,
 Ne Cypriæ Syriæque merces.

45

50

55

60

Addant

mated with a poetical Spirit, which gives it Life and Being. The Reader must observe how happily the Poet has varied his Numbers to describe the Slowness with which the Tiber flows within his Channel, and the Rapidity with which he deluges the Country. These are Beauties, which a Translator must endeavour to preserve.

[45. *Non tamen irritum, &c.*] The Poet here uses three Expressions, which rise in Strength above each other; *irritum efficere*, to make ineffectual; *diffingere*, to change; *infectum reddere*, to destroy.

[53. *Laudo manentem.*] These Sentiments are not of any particular School, but the uni-

versal Dictates of Reason, which ought to regulate all true Philosophy. Perhaps the Emperor Adrian had this Passage of Horace in view, when he coined the Money, which Torrentius mentions, with this Motto, *FORTUNE MANENTI*.

[54. *Resigno quæ dedit*] Is a figurative Expression. *Resignare* properly signifies to *unseal* or *open*, in Opposition to *signare*. It is here to be understood, *reddere, restituere*, to restore.

[57. *Non est meum, &c.*] Whether we understand *procellis Africis*, the Storms of the African Seas, or those which the South-West Wind *Africus* brings upon the Italian Ocean, the

Happy the Man, and He alone,
Who Master of himself can say,
To-day at least hath been my own,
For I have clearly liv'd To-day ;
Then let To-morrow's Clouds arise,
Or purer Suns o'erspread the chearful Skies,
Not Jove himself can now make void
The Joy, that wing'd the flying Hour ;
The certain Blessing once enjoy'd
Is safe beyond the Godhead's Power ;
Nought can recall the acted Scene,
What hath been, spite of Jove himself, hath been.
But Fortune, ever-changing Dame,
Indulges her malicious Joy,
And constant plays her haughty Game,
Proud of her Office to destroy ;
To-day to me her Bounty flows,
And now to others she the Blifs bestows.
I can applaud her while she stays,
But if she shake her rapid Wings,
I can resign, with careless Ease,
The richest Gifts her Favour brings,
Then folded lie in Virtue's Arms,
And honest Poverty's undower'd Charms.
Though the Mast howl beneath the Wind,
I make no mercenary Prayers,
Nor with the Gods a Bargain bind.
With future Vows and streaming Tears,
To save my Wealth from adding more
To boundless Ocean's avaricious Store ;

Then

Addant avaro divitias mari;
 Tum me biremis præsidio scaphæ
 Tutum per Ægæos tumultus
 Aura ferat, geminusque Pollux.

the Sense is the same, and Horace only means a violent Tempest. To prove that he is prepared for all Events, he places himself in Circumstances most proper to make trial of his Virtue. He can suppose the Vessel, in which are all his Hopes, and all his Fortunes, in the midst of a Tempest, yet he can thank the Gods for his single Preservation, without com-

plaining for the Loss of his Wealth.

TORR. SAN.

58. *Miseras preces.*] These conditional Prayers, which Virtue blushes for, and which the Gods disregard, are by Plato called *τίχρας* *ἱπποναύας*, a Merchant's Traffick, and by Persius *preces emaces*, Prayers of Purchase.

60. *Syriæ.*] This Reading is in some Manuscripts,

CARMEN XXX. *Ad* MELPOMENEN.

EXEGI monumentum ære perennius,
 Regalique situ Pyramidum altius;
 Quod non imber edax, non Aquilo impotens
 Possit diruere, aut innumerabilis
 Annorum series, & fuga temporum.
 Non omnis moriar; multa que pars mei
 Vitabit Libitinam. Usque ego postera
 Crescam laude recens; dum Capitolium

5

Scandet

Horace collected his Lyric Poetry, by Command of Augustus, into three Volumes, when probably he placed this Ode at the End of them. It is natural, that every Artist should applaud Himself at the finishing any Work, in which he hath succeeded; yet it is more pardonable in Works of Genius, since they are, if such an Expression may be allowed, an Emanation of our Souls; and as they are most intimate, so are they consequently most dear to Us. But independently of Right, the

Poets, whether good or bad, have ever maintained themselves in Possession of this Custom, and the Judgement of Posterity can alone determine between the Merit of some, and the Presumption of others.

SAN.

Verf. 1. *Exegi monumentum.*] This Monument might perhaps have done more Honour to the Poet, if it had been raised by any other Hand. But we must not reckon too exactly with Poets upon the Article of Vanity. Ovid has imitated Horace in an Epilogue, which he

Then in my little Barge I'll ride,
 Secure amid the foamy Wave,
 Calm will I stem the threatening Tide,
 And fearless all its Tumults brave;
 Even then perhaps some kinder Gale,
 While the Twin Stars appear, shall fill my joyful Sail.

nuscripts, and in one ancient Edition. Horace frequently mentions the Merchandise of Syria, but never of Tyre, whose Trade was greatly lessened in his time, especially after it had been ruined by Augustus, to punish the

Tyrians for their Engagements with Antony. We are obliged to Mr. Cuningham for the Correction, and it has been received by Mr. Sanadon.

ODE XXX. To MELPOMENE.

MORE durable than Brass, the Frame
 Which here I consecrate to Fame;
 Higher than Pyramids that rise,
 With royal Pride, to brave the Skies;
 Nor Years, though numberless the Train,
 Nor Flight of Seasons, wafting Rain,
 Nor Winds, that loud in Tempests break,
 Shall e'er its firm Foundation shake.
 Nor shall the funeral Pyre consume
 My Fame; that nobler Part shall bloom,
 And with unfading Youth improve,
 While to th' immortal Fane of Jove

The

he added to his Metamorphoses during his Exile, and perhaps his whole Intention was to contract in nine Verses what is here a little more enlarged. However, the Sentiments

are the same, and in the same Order. SAN.
 2. *Pyramidum.*] The Pyramids are still remaining to shew what Wonders an insolent Vanity of Kings, and an abject Slavery of Subjects,

Scandet cum tacitâ virgine Pontifex.
 Dicar, quâ violens obstrepat Aufidus,
 Et quâ pauper aquæ Daunus agrestium
 Regnavit populorum, ex humili potens,
 Princeps Æolium carmen ad Italos
 Deduxisse modos. Sume superbiam
 Quæsitam meritis, & mihi Delphica
 Lauro cinge volens, Melpomene, comam.

10

Q. HORATII

Subjects, can produce. *Piromi* signifies, in the Ægyptian Language, a Man, and probably was a Title given to their Heroes or Kings.

3. *Quod non imber edax.*] Pindar speaks in a more Lyric Tone of the Treasure of his Hymns:

Τὸν ἔτε χειμέριος ὄμβρος ἐπακλὸς ἐλθὼν
 Ἐριβρόμῳ νεφέλας στρατὸς ἀμείλιχος,
 Οὐτ' ἀνεμος ἐς μυχὰς ἀλδς
 Ἀξει παμφόρῳ χερσὶ τυπτόμενος.

Nor wintry Showers, that fearful rend
 The teeming Clouds, and violent descend
 Like armed Hosts in dread Array;
 Nor Winds, tempestuous in their Course,
 Shall drive with irresistible Force,
 These Treasures to the Sea.

7. *Libitinam.*] This was the Goddess, who presided over Funerals. She is called *Venus infera* or *Epithymia* in some ancient Epitaphs,

and reckoned among the infernal Deities. Her Priests must have had very ample Revenues, for Suetonius tells us, that in one pestilential Autumn they reckoned thirty thousand Dead in their Books. A Place in Rome, as the ancient Scholiast informs us, was called *Libitina*, where the Undertakers lived, who received a certain Piece of Money for every Person, who was buried, from whence they knew the Number of their Dead.

9. *Cum tacitâ virgine.*] The Pontiffe or High Priest alone pronounced any Words concerning Religion in public Sacrifices, and the Vestal Virgins, who attended him to the Capitol, were obliged to preserve a solemn Silence. The Prediction of our Poet is now accomplished far beyond the Term he proposed. The Capitol is fallen; the Religion of the Romans continues no longer, yet the Poems of Horace preserve all their original Strength and Beauty. We may now be bold to say, that their Destiny is blended with that of the World, and that they can only perish in one common Ruin.

SAN.

12. *Agrestium*

The Vestal Maids, in silent State
Ascending, on the Pontiffe wait.

Where Aufidus with deafning Waves,
And rapid Course impetuous raves,
And where a poor, enervate Stream
From banish'd Daunus takes its Name,
O'er warlike Realms who fix'd his Throne,
Shall Horace, deathless Bard, be known,
Who first attempted to inspire,
With Grecian Sounds the Roman Lyre.
With conscious Pride, O Muse divine,
Assume the Honours justly thine,
With laurel Wreaths my Head surround,
Such as the God of Verse have crown'd.

12. *Agrestium regnavit populorum*] Is an Ellipsis, where *rex* must be understood. *Qua regnavit Daunus rex populorum agrestium*. Horace uses this Epithet *agrestis* for *bellicosus*, as in another Ode he calls *Daunia militaris*. SAN.
Ex humili potens] Mr. Dacier, who believes that Horace intends here his own Meanness of Birth, wonders what Doctor Bentley was thinking of, when he applied these Words to Daunus. Yet Festus tells us, that this Prince was an Illyrian of Distinction, who being obliged to leave his Country established a Colony in Italy, which he called by his own Name. Perhaps the River, which Horace

seems to describe as a poor, feeble Stream, in Opposition to the rapid, violent Aufidus, was named Daunus from its first Monarch.

13. *Princeps Æolium carmen*.] In this Poem, which ought to be the last of his Lyric Works, the Poet shews he has preserved his Resolution of imitating Alcæus and Sappho, which he mentioned in his first Ode. Nor is it probable, that he could have so frequently boasted of being the first, who formed himself upon an Imitation of the Grecian Poets, if the Public had not in general acknowledged his Claim.

SAN,

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X x

End of the THIRD BOOK.

Q. HORATII FLACCI
C A R M I N U M
LIBER QUARTUS.

CARMEN I. *Ad VENEREM.*

INTERMISSA, Venus, diu:
Rursus bella moves? Parce precor, precor.
Non sum qualis eram bonæ
Sub regno Cynaræ: desine, dulcium:

Mater

The greater Part of the Odes in this Book were written in the five or six last Years of our Poet's Life; but the Commentators, by mistaking the Sense of a Passage in Suetonius, have imagined, it was composed, such as it now appears, by Command of Augustus some Years after the third Book was published. *Scripta quidem ejus usque adeo probavit, mansuraque perpetuo credidit, ut non modo seculare carmen componendum injunxerit, sed & Vindicam victoriam Tiberii Drusique privignorum, cumque coegerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* But since it is apparent, that some Odes, in this,

were written before others in the preceding Books, the Historian can only mean, that Horace had not published them until this Time; or that he joined to those, composed by the particular Command of Augustus, some which had never appeared before. DAC.

We find in an ancient Manuscript, quoted by Torrentius, that this Book was inscribed to Fabius Maximus;

CARMINUM LIBER QUARTUS:
AD FABIIUM MAXIMUM.

Verf. 2. *Rursus.*] Horace had solemnly renounced all his amorous Gallantries at the
I Age

1339

THE FOURTH BOOK OF THE ODES of HORACE.

ODE I. To VENUS.

A GAIN new Tumults fire my Breast;
 Ah spare me, Venus, let thy Suppliant rest;
 Alas! I am not now the Swain,
 I was in Cynara's good-natur'd Reign.
 Fierce

Age of Forty, but he afterwards fell in Love with Glycera, and at fifty Years of Age is again *rursus* engaged in his present Passion.

DAC. 3. *Bona Cynara.*] The Commentators differ about the Meaning of this Epithet. Some understand it in general as the Language usually spoken of the Dead; others, that it means Cynara's Good-nature; or lastly, her particular Regards for Horace in loving him without a View to Interest, or Presents.

Quem seis immunem Cynara placuisse rapaci.

Who without Presents charm'd the venal Fair.

This Instance of her Affection makes Mr. Dacier think, that Horace was not very old when he courted her.

4. *Desine dulcium mater Jovis.*] We may well imagine why the Poet calls Venus cruel; yet it is not so easy to account for his calling the Loves *dulces*, who are at least as cruel as their Mother. But this Epithet rather signifies *tender*, and very well agrees with the Cupids, who were always represented as Children.

X x 2

DAC. *Cupidinibus.*

Mater sæva Cupidinum,

5

Circa lustra decem flectere mollibus

Jam durum imperiis: abi,

Quò blandæ juvenum te revocant preces.

Tempestivius in domo

Pauli, purpureis ales oloribus,

10

Commislabere Maximi;

Si torrere jecur quæris idoneum;

Namque & nobilis, & decens,

Et pro sollicitis non tacitus reis,

Et centum puer artium,

15

Latè signa feret militiæ tuæ;

Et, quandoque potentior

Largis muneribus riserit æmuli,

Albanos prope te lacus

Ponet marmoream sub trabe citreâ.

20

Illic plurima naribus

Duces thura; lyraque & Bercynthia

Delectabere tibiæ

Mistis carminibus, non sinè fistulâ.

Illic

Cupidinum.] Some Account of the Cupids hath been already given in the nineteenth Ode of the first Book. We must not examine the Genealogies of the Heathen Gods with too much Rigour, for probably they were Emblems, which ought to be physically explained.

7. *Mollibus imperiis.*] The Poet is so little able to support the Fatigues of a Love Warfare, that he cannot bear whatsoever is most easy and gentle in the Empire of Venus. DAC.

9. *Purpureis ales oloribus.*] This Expression is remarkable. Venus is called a Bird, because her Chariot was drawn by Birds. The Word *purpureis* hath given much Pain to the Commentators, who with various Corrections

read *furfuris*, *marmoris*, *Porphyris*. The Ancients called any strong and vivid Colour by the Name of Purple, because that was their richest Colour. *Purpureum mare*, *purpurea cinea*, *purpureo capillo*, from whence our learned Spencer,

The Morrow next appear'd with purple Hair.

16. *Late signa feret militiæ tuæ.*] The Poet tells Venus, that Fabius shall extend her Empire, and it is a Compliment to this noble Roman to be appointed the Standard-Bearer of Venus, for the handsomest and the bravest Men were always chosen for that Commission.

DAC.

18. *Potentior*

Fierce Mother of the Loves, no more
 Attempt to bend me to thy charming Power,
 Harden'd with Age; but swift repair
 Where Youth invokes Thee with the soothing Prayer.
 Would you enflame, with young Desire,
 A Bosom worthy of thy purest Fire,
 To Paulus guide, a welcome Guest,
 Thy purple Swans, and revel in his Breast.
 Of noble Birth, and graceful made,
 Nor silent when Affliction claims his Aid,
 The Youth, of hundred conquering Arts,
 Shall wave thy Banners wide o'er female Hearts;
 But if thy powerful Aid he prove,
 And laughs at Rivals, who with Gifts make Love,
 Thou in a citron Dome shalt stand,
 Form'd by the Sculptor's animating Hand;
 There shall th' abundant Incense flame,
 And Thou transported quaff the rising Steam,
 While all the Powers of Music join
 To raise the Song with Harmony divine.

There

18. *Potentior largis muneribus riseris amuli.*] Maximus had probably some Rival, who endeavoured to weaken his Advantages of Birth, Wit and Beauty, by prodigious Expences and magnificent Presents, but it is impossible to guess at the particular Persons or Circumstances to which Horace alludes. The Words may be differently construed, either *riseris potentior muneribus* or *potentior riseris muneribus*. Mr. Dacier chuses the first, and the Translator the second as a more natural and easy Construction. If he shall succeed in his Passion, and be able to laugh at the Presents of his wealthy Rival, &c.

19. *Albanos prope is lacus.*] The City of Alba was built between a Mountain and a

Lake, which Livy says was in a large Forest. Horace promises that Maximus shall erect a Temple near this Lake, because perhaps he had a House there; but Mr. Dacier thinks, that the Promise might have been more agreeable to the Goddess, from the Memory of her Grandson Ascanius, who had built the City. As this Particularity could not enter into a Translation with any Grace, nor be with Ease intelligible to an English Reader, it is omitted.

20. *Sub trabe citreâ.*] Some Editions read *Cypriâ trabe*, but although Cyprus abounded in Wood, yet it seems to have been Wood only proper for building Ships. On the contrary, the Citron-Tree, particularly that of the

Illic bis pueri die

Numen cum teneris virginibus tuum

Laudantes, pede candido

In morem Salum ter quatient humum.

Me nec scemina, nec puer

Jam, nec spes animi credula mutui.

Nec certare juvat mero.

Nec vincere novis tempora floribus.

Sed cur, heu! Ligurine, cur

Manat rara meas lacryma per genas?

Cur facunda parum decoro

Inter verba cadit lingua silentio?

Nocturnis te ego somniis

Jam captum teneo; jam volucrem sequor

Te per gramina Martii

Campi; te per aquas, dure, volubiles.

CARMEN

the Forest of Mount Atlas, was so valuable, that it was employed in making the richest Furniture. The Promise therefore to Venus was not a little considerable, and yet it had not been the only Temple of this Wood erected to the Goddesses. **TORR.**

21. *Plurima naribus duces thura;* *Ducere* is applied to whatever we swallow, whether by the Nose or Mouth. The Poet promises nothing but Incense to Venus, because no Sacrifice of Blood was offered to her; yet he

does not think it sufficient to promise her a Statue, Incense, and a Temple, but assures her that her Temple shall be filled with Worshipers, Music and Dancing.

Lyraque & Errecynthia. The Music in the Temples was usually composed of a Voice, one Lyre, one or two Flutes, and a Flageolet. There was at Delos a Statue of Apollo, who held in his left Hand his Bow and Arrows, and on his right the three Graces, with each an Instrument in her Hand. The first held a

Lyre.

There shall the Youths and Virgins pay
 To Thee their grateful Offerings twice a-day,
 Like Salian Priests the Dance shall lead,
 And many a mazy Measure round Thee tread.
 For me, alas! those Joys are o'er,
 For me the vernal Garland blooms no more;
 No more the Feats of Wine I prove,
 Nor the delusive Hopes of mutual Love.
 But why, ah! Fair-one, still too dear,
 Steals down my Cheek th' involuntary Tear?
 Or why, thus faulter o'er my Tongue
 The Words, which once harmonious pour'd along?
 Swift through the Fields, and flowing Streams,
 It follow Thee in visionary Dreams,
 Now, now I seize, I clasp thy Charms,
 And now you burst, ah cruel! from my Arms.

ODE

Lyre, the second a Flagelet, and the third a Flute.

26. *Pueri cum virginibus.*] The Ancients had not any Children educated to sing in their Temples, nor employed any Theatrical Performers, but chose from the best Families a certain Number of young People of both Sexes, who sung until others were elected to succeed them.

DAC.

32. *Novis floribus.*] The Commentators understand by *novis floribus*, Flowers newly gathered for Crowns in their Entertainments;

but Mr. Dacier, without condemning this Explication, thinks the Words may be better applied figuratively to Crowns, which were worn as Marks of new Amours. Thus Horace, by saying he had quitted these Crowns, would tell us that he had long ceased to love.

35. *Cur facunda.*] If we could doubt, that Horace was of an open, free, companionable Cheerfulness, this Passage were sufficient to prove it. Perhaps Augustus called him, in this Character, *Homuncionem lepidissimum*.

CARMEN II. *Ad ANTONIUM IULUM.*

PINDARUM quisquis studet æmulari, I-
ule, ceratis ope Dædaleâ
Nititur pennis, vitreo daturus
Nomina ponto.

Monte decurrens velut amnis, imbres

5

Quem super notas aluere ripas,

Fervet, immensusque ruit profundo

Pindarus ore ;

Laureâ donandus Apollinari,

Seu per audaces nova dithyrambos

10

Verba devolvit, numerisque fertur

Lege solutis :

Seu

A great Prince, who can reckon a great Poet among his Subjects, does not need either Brass or Marble to perpetuate his Memory. Every Step, which he makes to Glory, shall be marked with a Monument as illustrious as durable. But a Poet, who is conscious of his own Abilities, and would preserve a Reputation of Integrity, is happy in finding a Prince, whom he may praise without dishonouring himself. Augustus and Horace equally enjoyed these uncommon Advantages.

This Emperor had been in Gaul, where his Presence put a Stop to the Progress of the Sicambri, and supported the Conquests of Tiberius and Drusus over the Rhœti and Vindelici. He was expected with much Impatience at Rome, where a magnificent Triumph was preparing for Him. The Return of this Prince, after a Campaign so glorious, gave occasion to our Poet to compose four Odes in which we see that the Maturity of an advanced Age had not lessened the Fire of his

earliest Youth. We are indebted for the two first to Julius Antonius, who had engaged him to write them ; and Augustus was so charmed with them, that he proposed the Subject of the two others himself.

It is probable, that this Ode was written the latter End of the Year 740, when Augustus was expected at Rome ; but the Affairs of Gaul, Germany and Spain, obliged him to defer his Return for some Months.

Verf. 1. *Pindarum quisquis.*] This Character of Pindar particularly regards his Dithyrambics ; and the Judgement of Horace is the Judgement of all Antiquity. Plato, whom we can hardly suspect of flattering the Poets, acknowledges in Pindar something above mortal ; and Alexander had so great Respect for his Memory, that, when he took the City of Thebes, he ordered the House, in which the Poet had lived, to be preserved, and saved all who remained of his Family from the general Massacre. It is true, that the Length of his Digressions,

ODE II. To ANTONIUS JULUS.

HE, who to Pindar's Height attempts to rise,
Like Icarus, with waxen Pinions tries
His pathless Way, and from the venturous Theme
Shall leave to azure Seas his falling Name.

As when a River, swollen by sudden Showers
O'er its known Banks, from some steep Mountain pours,
So in profound, unmeasurable Song
The deep-mouth'd Pindar, foaming, pours along.

Well He deserves Apollo's laurel'd Crown,
Whether new Words He rolls enraptur'd down
Impetuous through the Dithyrambic Strains,
Free from all Laws, but what Himself ordains;

Whether

Digressions, which often makes him lose Sight of his Subject, have disgusted some modern Critics; but as we have only some Odes, which he wrote upon those, who carried the Prizes in the solemn Games of Greece, it is little surprising that, in Subjects so confined and so uniform, he should frequently throw himself into a Wandering upon the Praises of the Heroes, from whom his own are descended, and of the Gods, who were Founders or Protectors of the Cities from whence they came. Besides, the Fables of these Gods were as interesting to the People then, as they are to us indifferent.

SAN.

Verf. 2. *Jul.*] Julius Antonius was Son of the Triumvir and Fulvia. Augustus honoured him with the highest Employments in the State, and the Government of several Provinces. He received him into his Alliance by marrying him to his Niece, yet Antony ungratefully violated the House of his Benefactor by corrupting his Daughter Julia, and engaged

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Y y

in a Conspiracy against his Person. He prevented the Punishment of this Ingratitude by a voluntary Death.

5. *Monte decurrens.*] It were not possible to find a Comparison more proper to figure to us the Character of a Poet, always great in his Designs, sublime in his Sentiments, pompous in his Descriptions, rapid in his Style, bold in his Figures, and strong in his Expressions. Horace, in drawing this Character of Pindar, becomes a Pindar himself, and while he assures us, that his Original is inimitable, he has drawn the Copy with so much Life, that we are apt to think his Modesty alone has given the Preference to the Grecian.

SAN.

7. *Fervet.*] This Verb is properly applied to the Agitation of Fire, but it is also used to express the Motion of Waters, which seem to boil by their Rapidity. The Translator hath endeavoured to preserve his Author's Image by the Word *foaming*.

10. *Audaces*

Seu Deos, regesque canit, Deorum
Sanguinem; per quos cecidere iustâ
Morte Centauri; cecidit tremendâ

15

Flamma Chimæaræ:

Sive quos Elea domum reducit
Palma cœlestes, pugilemve equumve
Dicit; & centum potiore signis

Munere donat:

20

Flebili sponsæ juvenemve raptum
Plorat; & vires, animumque, morefque
Aureos educit in astra, nigroque

Invidet Orco.

Multa Dircaum levat aura cycinum,
Tendit, Antoni, quoties in altos
Nubium tractus: ego, apis Matinæ

25

More modoque,

Grata carpentis thyma per laborem
Plurimum, circa nemus, uvidique
Tiburis ripas, operosa parvus.

30

Carmina fingo.

Concines.

10. *Audaces dithyrambicos.*] We have already spoken of this kind of Poetry, which the Epithet *audaces* particularly characterises. The Dithyrambic demands a greater Boldness than any other poetical Composition, and is indeed the only one, in which a Lyric Irregularity may be happily indulged. This Irregularity has been fatal to modern English Imitators, who abandoning themselves to a Wildness of Imagination, and a Licentiousness of Numbers, usually give us a fantastical Confusion instead of a noble Disorder. Mr. Sanadon makes the same Remark upon French Poetry.

Nova verba.] Dithyrambic Poets had no more Right of making Words, than any other

Writers, but they had a greater Liberty of forming double or compounded Words, by joining together those already known and established. These are what Horace calls new Words.

SAN.

We may form a Character of Dithyrambic Poets from some Expressions of the Ancients concerning them. Suidas tells us they talk much of Clouds and Meteors, from whence Aristophanes says, they are nourished by the Clouds. Perhaps, this Character gave Rise to the Proverb, *He, who drinks Water, can never be a good Dithyrambic Poet.* As to compounded Words, the Greeks used them boldly both in Prose and Verse; the Latins were more

Whether in lofty Tone sublime He sings
 The deathless Gods, or God-descended Kings,
 With Death deserv'd who smote the Centaurs dire,
 And quench'd the fierce Chimæra's Breath of Fire;
 Or whom th' Olympic Palm, victorious Prize!
 Immortal crowns, and raises to the Skies,
 Wrestler or Steed—with Honours that outlive
 The mortal Fame, which thousand Statues give:

Or mourns some hapless Youth in plaintive Lay,
 From his fond, weeping Bride, ah! torn away,
 His Manners pure, his Courage, and his Name,
 Snatch'd from the Grave, He vindicates to Fame.

Thus when the Theban Swan attempts the Skies,
 A nobler Gale of Rapture bids Him rise;
 But like a Bee, which through the breezy Groves,
 With feeble Wing and idle Murmurs roves,

Sits on the Bloom, and with unceasing Toil
 From Thyme sweet-breathing culls his flowery Spoil,
 So I, weak Bard! round Tibur's lucid Spring,
 Of humble Strain laborious Verses sing.

'Tis

more reserved, and in modern Languages a frequent, or injudicious Use of them, is one of the principal Sources of a frigid Style.

12. *Numeris lege solutis.*] The Author of an Epitaph on Plautus says *numeri innumeri* in the same Sense. These two Passages had less perplexed the Learned, if they had more Knowledge of the ancient, irregular Versification. The Dithyrambic Liberty dispensed with the Poet's following any uniform Cadence; however he was not allowed to make new Verses by any new Form of Measures, but he might use whatever had been already received, without being obliged to preserve a regular Return of Distichs or Strophes. SAN.

13. *Sen Deos, regesque canit.*] After his Dithyrambics, Horace mentions Pindar's Hymns to the Gods, and his Panegyrics on his Heroes. DAC.

18. *Cælestes.*] Mr. Dacier wonders how Doctor Bentley could apply this Epithet both to the Horse and the Hero. We have heard, says the Critic, of an Horse, that was made a Consul, but never of one, that was ranked among the Gods by the Title of *cælestis*. However, we find that the Horses were rewarded with an equal Share of poetical Glory, nor had any Reason to envy their Drivers.

19. *Centum potiore signis.*] Perhaps this Passage alludes to a Story of Pindar, told by his Scholiast.

Concines, majore poëta plectro
Cæsarem, quandoque trahet feroces
Per sacrum clivum, meritâ decorus

355

Fronde, Sicambros:

Quo nihil majus meliusve terris
Fata donavere, bonique Divi;
Nec dabunt, quamvis redeant in aurum:

Tempora præsum.

40

Concines lætosque dies, & urbis
Publicum ludum, super impetrato
Fortis Augusti reditu, forumque

Litibus orbem.

Tum meæ (si quid loquar audiendum)
Vocis accedet bona pars; & ô sol
Pulcher, ô laudande, canam, recepto
Cæsare felix.

455

Tumque.

Scholiast: When Pytheas had conquered in the Némæan Games, his Friends desired Pindar to write an Ode upon his Victory. The Poet demanding three Minæ (somewhat about ten Pounds) they told him they could erect a Statue of Brass at that Price. Some Time afterwards they acknowledged their Fault, and gave him what he asked, upon which he began his Ode in this Manner:

It is not mine, with forming Hand
To make a lifeless Image stand
For ever on its Base;
But fly, my Verses, and proclaim
To distant Realms, with deathless Fame,
That Pytheas conquer'd in the rapid Race.

25. *Multa Diræum.*] When Pindar rises into the Clouds, he has always Force enough to maintain and continue his Flight. When he descends from this Elevation, it is not that

his Strength fails; his Descent has nothing of a Fall, and he has always Vigour sufficient to rise again. DAC.

29. *Per laborem plurimum.*] The Language of Horace is very different from what is usually spoken by modern Poets. He acknowledges, that his Poems had cost him infinite Labour; but if we believe these Gentlemen, their Works are all *extempore*. However, this is certain, that we cannot employ too much Time in producing a good Piece, nor too little in composing a bad one. SAN.

33. *Majore poëta plectro.*] Antonius is not only raised above Horace, but equalled even to Pindar; and that these Praises are not without Foundation, is a great Part of their Value. Antonius was a Poet, and in an Age when Poetry was in its highest Honour, and Estimation. Birth and Fortune did not then possess the Place of all Kinds of Merit. Men of Letters had the Happiness of finding Erudition.

'Tis thine with deeper Hand to strike the Lyre,
 For Cæsar's Glory shall his Bard inspire,
 When He, with Laurel crown'd, the Meed of War,
 Drags the fierce Gaul at his triumphal Car;
 Than whom the Gods ne'er gave, or bounteous Fate
 To human Kind a Gift more good or great,
 Nor from their Treasures shall again unfold,
 Though Time roll backward to his ancient Gold.
 Be thine the festal Days, the City's Joys,
 The Forum silenc'd from litigious Noise,
 The public Games for Cæsar safe restor'd,
 A Blessing oft with pious Vows implor'd.
 Then, if my Voice can reach the glorious Theme,
 Thus will I sing, amid the loud Acclaim---
 Hail brightest Sun; in Rome's fair Annals shine,
 Cæsar returns---eternal Praise be thine.

As

tion and Taste among the Great; to whom they presented their Works. SAN.

36. *Sicambros.*] This Triumph, which the Poet promises, and which was designed for the Return of Augustus, was never carried into Execution. To avoid the Honours intended for him, he entered Rome in the Night, without informing the Senate of his Arrival. He went the next Day to the Capitol, and taking the Laurels off his Statues placed them at the Feet of Jupiter.

37. *Quo nihil majus meliusve.*] This Verse includes the greatest Praise that can be given to Princes, who never can be truly great, except they join Greatness and Goodness together. Augustus possessed these two valuable Qualities in an eminent Degree, for we must not judge of his Character by the first Years of his Reign. The Cruelties, which he then exercised, should be imputed to the Necessity of the Times, that hindered him from appear-

ing what he really was. Or if we must allow that his Exercise of Power at first was that of a Tyrant, rather than of a King, we may be bold to say that the End of it had more of a God than a Man. Seneca therefore can never be excused, who calls the Clemency of Augustus, a wearied Cruelty, *lassam crudelitatem*. DAC.

42. *Super impetrato.*] During the Absence of Augustus, Vows were made to the Gods for his Return, which the new Consuls repeated in 741 by Decree of the Senate, as appears by Medals and Inscriptions. TORR.

45. *Tum meæ si quid.*] The Poet now beholds the Return of Augustus; he fancies himself in the midst of the Festival; he can no longer contain his Joy, which breaks forth in redoubled Acclamations. His Expressions are spirited and natural; he speaks the Language of the Heart, and the Heart is always eloquent. SAN.

49. *Tumque*

Tumque dum procedit, Iō triumphe
 Non semel dicemus, Iō triumphe,
 Civitas omnis; dabimusque Divis
 Thura benignis.

50

Te decem tauri, totidemque vaccæ;
 Me tener solvet vitulus, relictâ
 Matre qui largis juvenescit herbis

55

In mea vota:
 Fronte curvatos imitatus ignes
 Tertium Lunæ referentis ortum,
 Quâ notam duxit niveus videri,
 Cætera fulvus.

60

49. *Tumque dum procedit.*] The Manuscripts read *tuque* or *teque dum procedis* or *procedit*. Doctor Bentley has had Patience to refute all Explications of our Interpreters;

some of which are impertinent, others trifling, and all unworthy of Horace. The Correction therefore seems necessary, and *tum* in the preceding Strophe ought naturally to have *tumque*

CARMEN III. *Ad* MELPOMENEN.

QUEM tu, Melpomene, semel
 Nascentem placido lumine videris,
 Illum non labor Isthmius
 Clarabit pugilem; non equus impiger

Curru

If any considerable Number of Odes had ever been translated with a Spirit equal to this by Bishop Atterbury, the present Work had never been attempted. By his Success we may be convinced, it is not impossible to render Horace into English without any great Loss of his original Beauties; but after such a Character of this Translation, it would be

very little prudent to appear in Competition with that learned and ingenious Prelate by attempting it after him.

They, who have Taste for whatever is delicate and natural in Poetry; for whatever is noble and elegant in Style, or flowing and harmonious in Numbers, must acknowledge, that there is not any Thing in Greek or Latin

As the Proceſſion awful moves along,
Let Shouts of Triumph fill our joyful Song;
Repeated Shouts of Triumph Rome ſhall raiſe,
And to the bounteous Gods our Altars blaze.

Of thy fair Herds twice ten ſhall grateful bleed,
While I, with pious Care, one Steerling feed:
Wean'd from the Dam, o'er Paſtures large he roves,
And for my Vows his riſing Youth he proves;

His Horns like Luna's bending Fires appear,
When the third Night ſhe riſes to her Sphere;
And, yellow all the reſt, one Mark there glows
Full in his Front, and bright as Winter Snows.

que in the Beginning of this. Such are the
Reaſons with which Mr. Cuninghame and Sa-
nadon ſupport the Correſtion. *Procedit* muſt
be applied to Cæſar.

57. *Fronte curvatos.*] Horace admirably
ſucceeds in Deſcription of whatever is natu-
ral, from whence he loves this kind of Paint-
ing.

ODE III. To MELPOMENE.

HE, on whoſe natal Hour the Queen
Of Verſe hath ſmil'd, ſhall never grace
The Iſthmian Gauntlet, or be ſeen
Firſt in the fam'd Olympic Race:

He

tin more finiſhed and complete than this
Poem. Such is the Judgement of all the
Commentators, but Scaliger is ſo charmed
with it, that he aſſures us he would rather be
Author of it than be King of Aragon.

Verſ. 1. *Melpomene.*] Horace thanks the
Muſes for their Favours to him even in the
Hour of Birth, and would thus inſinuate to
us, that he had received, in the firſt Moments

of Life, whatever diſtinguiſhed him afterwards.
Such is that Happineſs of Genius; that Spirit
of Poetry, which Art and Study may im-
prove, but which Nature alone can give;
while the happy Poſſeſſor of theſe Bleſſings is
inſenſible to the Glories either of Peace or
War, which the reſt of Mankind purſue with
ſo much Danger and Fatigue.

SAN.

4. Non

Curru ducet Achaïo

5

Victorem ; neque res bellica Deliis

Ornatum foliis ducem,

Quòd regum tumidas contuderit minas,

Ostendet Capitolio:

Sed quæ Tibur aquæ fertile præfluunt,

10

Et spissæ nemorum comæ,

Fingent Æolio carmine nobilem.

Romæ, principis urbium,

Dignatur soboles inter amabiles

Vatum ponere me choros;

15

Et jam dente minùs mordeor invidio.

O testudinis aureæ

Dulcem quæ strepitum, Pieri, temperas:

O mutis quoque piscibus

Donatura cynci, si libeat, sonum:

20

Totum

4. *Non equus impiger.*] The Commentators explain this Passage in two different Senses, both of which perhaps Horace had in View. It is indifferent to the Construction whether we understand the Chariot, in which the Victors were carried home from the Olympic Games, or that in which they won the Prize. The Word *ducet* seems to incline to the first Meaning, as it is often used to signify a processional Pomp.

9. *Ostendet Capitolio*] The Word *ostendet* is borrowed from the Ceremonies and Solemnities, which were made for Pomp and Ostentation. The Conqueror was shewn in his Triumph in the Capital of the Empire, where he received the Homage of the World. *Ostentionalis miles* signifies a Soldier dressed for a

Review; *Ostentionale vestimentum* is the Habit he wore. TORR.

17. *Testudinis aureæ.*] Horace uses the Epithet *aureus* to signify any Thing bright, beautiful, or lovely. *Copia aurea, fidus aureum, mediocritas aurea.* The Poets have in the same Manner used the Words *roseus* and *purpureus*, for as Gold is the most precious of Metals, so a Rose is the sweetest of Flowers, and Purple is the richest of Colours. SAN.

18. *Dulcem quæ strepitum.*] *Strepitus* properly signifies a disagreeable Noise, but as this was too rude to express the Sounds of the Muse's Lyre, Horace hath softened it, by the Figure Oxumoron, with the Epithet *dulcis*.

Temperas.] This Verb is derived from *tempus*, and holds its first Signification here, for *tempora*

He shall not after Toils of War,
And taming haughty Monarchs' Pride,
With laurel'd Brows conspicuous far,
To Jove's Tarpeian Temple ride:

But Him, the Streams which warbling flow
Rich Tibur's fertile Vales along,
And shady Groves, his Haunts, shall know
The Master of th' Æolian Song.

The Sons of Rome, majestic Rome!
Have plac'd Me in the Poet's Quire,
And Envy, now or dead or dumb,
Forbears to blame what They admire.

Goddeſs of the ſweet-ſounding Lute,
Which thy harmonious Touch obeys,
Who canſt the finny Race, though mute,
To Cygnet's dying Accents raiſe,

Thy

tempora & modos ſtatueret, to regulate the Times
and Cadences of Muſic.

SAN.

19. *Mutis piſcibus*.] The Commentators explain this Paſſage as if Horace alluded to a proverbial Expreſſion among the Greeks, which we have almoſt translated into Engliſh, *As mute as a Fiſh*. But the Poet, with a better Spirit, aſſerts the Power of the Muſe, who by forming the Lyre of the Shell of a Tortoiſe (from thence called *Teſtudo*) had really given to a Fiſh a Voice more harmonious than that of Swans. The Reader may find a Diſſertation upon this Paſſage, and on the ancient Lyre, in a Letter to the Royal Society by Mr. Molyneux, from whom this Note is taken.

VOL. I.

Z z

21. *Totum munus hoc tui eſt*.] The Praises, which Horace gives himſelf in this Ode, are happily tempered by the Correction *ſi placeo*, and by his Acknowledgements, that all his poetical Abilities are a Preſent from the Muſes. We ſhould allow ſomething for this Inſtance of Modeſty, becauſe it is not uſually a favourite Virtue among Poets.

SAN.

22. *Quod monſtror digito prætereuntium*.] This Mark of Honour among the Greeks and Romans is in Europe taken for an Affront, and in Perſia the Perſon, who ſhews the Prince to another in this Manner, hath his Hand cut off upon the Spot for his Crime.

DAC.

Totum muneris hoc tui est,
 Quod monstror digito prætercuntiam
 Romanæ fidicen lyra.
 Quod spiro, & placeo, si placeo, tuum est.

CARMEN IV. DRUSI LAUDES.

QVALEM ministrum fulminis alitem
 (Cui rex Deorum regnum in aves vagas
 Permisset, expertus fidelem
 Jupiter in Ganymede flavo)
 Olim juvenas, & patrius vigor
 Nido laborum propulit inscium;
 Vernisque jam nimbis remotis,
 Insolitos docuere nifus.

5

Venti

Translated by Dr. DUNKIN.

This Poem is so perfectly finished, that it has disarmed even the terrible Criticism of Scaliger, and obliged him to confess, that Horace excels himself and all Greece in this whole Ode. The first Part of it is of a Strain almost beyond Pindaric; the Middle is elevated by a noble, just, pathetic Morality; and the Conclusion is wrought with a masculine and vehement Eloquence.

Augustus had demanded two Poems from Horace; one upon the Secular Games; another on the Conquests of Drusus and Tiberius in Pannonia. He begins in this Ode with the Praises of Drusus, because it was his first Campaign, and because he was more beloved by Augustus and the Romans than Tiberius.

The Victory of Drusus over the Vindelici was gained in the Month of August 739; but it was not celebrated until the Return of Au-

gustus in March 741. Horace was then fifty-three Years of Age. SAN.

Verf. 1. *Qualem ministrum.*] The Beginning of this Ode is a little difficult by a long Parenthesis which interrupts the Sense down to the seventeenth Line. *Rhæti & Vindelici videre Drusum sub Alpibus bella gerentem, qualem, &c.*

Ministrum fulminis.] Pliny tells us, that the Fiction of the Eagle's carrying Jupiter's Thunder, was founded upon an Experience, that this is the only Bird never destroyed by Lightning. But this Experience appears very doubtful, and the Title seems rather to be given it, for its remarkable Strength and Swiftness. It was employed to carry Ganymede to Heaven, whom the Gods, as Xenophon informs us, thought worthy of Immortality for an Understanding and Wisdom far above his Age.

7. *Vernisque*

Thy Gift it is, that all, with Ease,
 Me Prince of Roman Lyrics own;
 That, while I live, my Numbers please,
 If pleasing, is thy Gift alone.

ODE IV. *The Praises of* DRUSUS.

AS the majestic Bird of towering Kind,
 Who bears the Thunder through th' ætherial
 Space,
 (To whom the Monarch of the Gods assign'd
 Dominion o'er the vagrant, feather'd Race,
 His Faith approv'd, when to the distant Skies
 From Ida's Top he bore the Phrygian Prize)

Sprung from his Nest, by sprightly Youth inspir'd,
 Fledg'd, and exulting in his native Might,
 Novice to Toils, but as the Clouds retir'd,
 And gentler Gales provok'd a bolder Flight,
 On sailing Wings through yielding Air explor'd
 Unwonted Paths, and panted while he soar'd:

Anon

7. *Vernisque jam nimbis remotis.*] This Passage hath been very ill treated. It hath been altered, abused, defended, and all without Necessity. The vulgar Reading *verni*, which the Commentators applied to *venti*, appearing in all the common Editions, gave Occasion to Scaliger to treat our Author with too just a Severity. An Eagle, says he, does not bring forth its Young until the Beginning of Spring; it broods on them during thirty Days; in the Month of August they are scarce able to fly

for Prey, and are yet very feeble in September; the Poet therefore greatly mistakes when he says, that a young Eagle is strong enough in Spring to seize its Prey, or to fight with Dragons.

Instead of enquiring how weakly Torren-
 tius and Mr. Dacier have defended their Poet
 against the Critic, let us correct the Text ac-
 cording to several ancient Manuscripts, and
 the Sense will be plain and just; that in the
 End of Spring an Eagle leaves his Nest to try

Venti paventem; mox in ovilia
 Demisit hostem vividus impetus;
 Nunc in reluctantes dracones
 Egit amor dapis atque pugnae:
 Qualemve lætis caprea pascuis.
 Intenta, fulvæ matris ab ubere
 Jam jamque depulsum leonem,
 Dente novo peritura, vidit:
 Videre Rhœtis bella sub Alpibus
 Drusum gerentem Vindelici; quibus
 Mos unde deductus per omne
 Tempus Amazoniâ securi
 Dextras obarmet, quærere distull;
 Nec scire fas est omnia. Sed diu
 Latèque victrices catervæ
 Consiliis juvenis repressæ,

10

15

20

Sensere

his Wings, to prove his first Flight, and attempts no more.

9. *Mox in ovilia.*] It may be worth remarking with how much Judgement Horace hath formed these Images. The Eagle, by an Impetuosity natural to his Kind, soon leaves his Nest; but not daring to venture far, he waits until the Clouds are entirely dispersed, and being no longer apprehensive of Storms, he abandons himself by Degrees to the Winds, which teach him to fly. Some Months afterwards finding his Pinions stronger, and receiving less Nourishment from those, who brought him forth, he is pressed by Hunger and his natural Impetuosity to seek his Prey, and then makes his first Flight at Lambs and Sheep. At last, being satisfied that his Strength is equal to his Courage, he dares to attack the most terrible of his Enemies. Nothing can be more just than this Gradation, and it is marked not only by the Actions, but by the Propriety of the Terms. *Patrius vigor pre-*

pulit; vividus impetus demisit; amor dapis atque pugnae egit; Jam, mox, and nunc naturally divide these three Actions, and give to each of them its proper Time.

11. *In reluctantes dracones.*] Pliny describes an Eagle's Combat with a Dragon as most doubtful and dangerous. The Dragon, by a malignant Avidity, searches for an Eagle's Eggs, who therefore seizes him, wherever they meet. But the Dragon rolling himself round his Wings, they frequently fall down together to the Earth.

15. *Jam jamque.*] This Place is acknowledged by all the Commentators to be faulty, nor have they spared their Corrections. Some are divided between *mane* and *nocte*, others read *lacte*, and *sponte*. Neither of the two first Words is preferable to the other, as appears by the Refutations of those, who dislike either of them. Besides, Morning and Night are equally indifferent to the Action, which the Poet describes. *Lacte* has an Air of a Glossary,

Anon to ravage in the fleecy Fold,
 The glowing Ardour of his princely Heart
 Pour'd the beak'd Foe; now more maturely bold
 With Talons fierce precipitant to dart
 On Dragons fell, reluctant in the Fray;
 Such is his Thirst for Battle, and for Prey.

Or as a Lion through the Forest stalks,
 Wean'd by the tawny Dam from milky Food;
 A Goat descries him from her flowery Walks,
 First doom'd to stain his youthful Jaws with Blood:
 So Drusus look'd tremendous to his Foes,
 Beneath the frozen Height of Alpine Snows.

The Rhætian Bands beheld him such in War,
 Those daring Bands, who with triumphant Joy
 Were wont to spread their baneful Terrours far,
 Tam'd by the Conduct of the martial Boy,
 Felt what true Courage could atchieve, when led
 By bright Example, and by Virtue bred;

Felt

Glossary, *ex glossa irrepsit*, says Mr. Cunningham, and *sponte* makes a manifest Contradiction with *depulsum*. The present Correction *jam jamque*, which we owe to Mr. Kuster, is received by Mr. Sanadon, and is of sufficient Authority, since it is used by Cicero, Seneca, and Valerius Flaccus to express a Time past.

17. *Rhætiis bella sub Alpibus*.] This Reading appears in an ancient Manuscript, and has been received by all the late Reformers of the Text of Horace. The Poet could not justly say, that the Rhæti and Vindelici both saw Drusus in Arms, for Velleius expressly tells us, that the Rhæti were conquered by Tiberius. *Alpes Rhætiæ* is used for *Rhætica* or *Rhæterum*, as *venena Colcho*, *Maura jacula*, *Italum cæcum*.

19. *Quibus mos unde deductus*.] The four following Verses are entirely profane, and unworthy of this Poem, yet Horace might have had his Reasons for writing them, although he knew their Faults. Perhaps it might have been a common Question, arising in Conversation upon the Conquests of Drusus, from whence the Vindelici were armed with Axes like the Amazons. Perhaps these four Lines were written in Ridicule of some Poet of that Time, who in celebrating this Victory of Drusus had amused himself in searching into the Origin of this Custom, or had given some ridiculous Reasons for it. These are but Conjectures, yet it is better to have Recourse to Conjecture, than to condemn a great Poet too lightly.

Thus

Sensere quid mens rite, quid indoles

25

Nutrita faustis sub penetralibus

Possset, quid Augusti paternus

In pueros animus Neronis.

Fortes creantur fortibus; & bonis

Est in juvencis, est in equis patrum

30

Virtus; nec imbellem feroces

Progenerant aquilæ columbam.

Doctrina sed vim promovet insitam,

Rectique cultus pectora roborant:

Utcunque defecere mores,

35

Dedecorant bene nata culpæ.

Quid debeas, ô Roma, Neronibus,

Testis Metaurum flumen, & Asdrubal

Devictus, & pulcher fugatis

Ille dies Latio tenebris,

40

Qui

Thus Mr. Dacier endeavours to defend Horace, who, in Mr. Sanadon's Opinion, better defends himself against this impertinent Parenthesis, and all the Manuscripts. This Critic therefore strikes it out as unworthy of the Poet, and absolutely foreign to his Subject. The Verb *obarmare* is unknown to all Authors of pure Latinity, and although this Reason alone were not sufficient for rejecting it, yet he thinks, that it may justly render it suspected in a Passage which is so wholly liable to Suspicion. *Sed*, which appears at the End of these bad Verses, cannot agree with *videre Drusum bella gerentem*. The Connexion demands that we should read *et*, and they, who added this Parenthesis, would not have changed it into *sed* but to avoid using *omnia et*, which they could not reconcile to the Verse. They have likewise given themselves no little Trouble to find by what Adventure these Axes passed from the Amazons to the Vindælici; and Servius, or his Com-

pilers, have formed an Alliance between these Nations purely imaginary, and of which there are not any Traces in History. It seems beyond all Probability, that the Poet, in one of his boldest Flights, should be phlegmatic enough to write this cold and useless Parenthesis, which neither forms any Connexion of Profody with the Verses preceding or following, and which may be wholly taken away without disordering either the Measures or the Strophe.

Although the present Editor was not bold enough to strike these Lines out of the original Text, yet the Gentleman, who translated the Ode, did not think them worth translating.

23, *Diu lateque.*] Every Word in these Lines is of Weight, and as exact as if they were written in Coldness of Understanding, not in a Warmth of Imagination. Drusus was young; his Enemies were accustomed to conquer, and had spread their Victories on

every

Felt how Augustus with paternal Mind
 Fir'd the young Neroes to heroic Deeds.
 The Brave and Good are Copies of their Kind
 In Steers laborious; and in generous Steeds
 We trace their Sires, nor can the Bird of Jove,
 Intrepid, fierce, beget th' unwarlike Dove.

Yet sage Instructions, to refine the Soul,
 And raise the Genius, wonderous Aid impart,
 Conveying, inward as they purely roll,
 Strength to the Mind, and Vigour to the Heart:
 When Morals fail, the Stains of Vice disgrace
 The fairest Honours of the noblest Race.

How much the Grandeur of thy rising State
 Owes to the Neroes, Rome imperial, say;
 Witness Metaurus and the dismal Fate
 Of vanquish'd Asdrubal, and that glad Day,
 Which first auspicious, as the Darkness fled,
 O'er Latium's Face a Tide of Glory shed.

Through

every Side, *diu lateque victrices catervæ*; his Success was not an Effect of an happy Temerity, but of a Conduct equal to his Valour, *consiliis repressæ*.

SAN.

24. *Repressæ*.] We should read neither *revinctæ* nor *revictæ*. The first has no Meaning; the second is a Term of Law never used in War. The Reading, which this Edition follows, and which Mr. Sanadon received, appears in several Manuscripts, and in the Scholiast, from whence Doctor Bentley first altered the Text. It is probable, that some young Grammarian, fond of Antitheses and the Play of Words, fancied it was prettier to read *revictæ*, in Opposition to *victrices*.

25. *Mens rite, quid indoles*.] The Poet unites the Qualities of the Understanding,

mens, and the Qualities of the Heart, *indoles*. The first is the Cause of that Conduct, which, in the preceding Verse, is called *consilia*; and the other is the Source of Courage. *Rite* is a religious Term, and used here as if the Palace of Augustus were the Temple of a God, from whence the Poet calls it *fausta penetralia*. *Penetræ* was an Apartment, in which the Statues of the domestic Gods were placed.

DAC.

27. *Quid Augusti paternus*.] Tiberius Nero died in the same Year in which he had yielded his Wife Livia to Augustus, and by his last Will named that Prince not only a Guardian of Tiberius, who was then four Years old, but of Drusus, who was born three Months after his Mother was married to Augustus.

Qui primus almâ rifit adoreâ ;
 Dirus per urbes Afer ut Italas,
 Ceu flamma per tædas, vel Euris
 Per Siculas equitavit undas.
 Post hoc secundis usque laboribus
 Romana pubes crevit, & impio
 Vastata Pœnorum tumultu
 Fana Deos habuere rectos ;

45

Dixitque

Augustus. In this Manner the Emperor was a second Father to both the Neroes.

The People suspected, that Augustus had some Correspondence with Livia while she lived with her first Husband, and had made a Proverb, *Happy the Parents whose Children are born three Months after Marriage*. From whence Mr. Dacier thinks, that Horace, to avoid the seeming to mean this scandalous Report, has made use of the Name of Tiberius, with that of Drusus. But perhaps the Poet never thought of such a Delicacy.

30. *Est in juvenis, est in equis.*] The usual Manner of pointing these Lines is *Fortes creantur fortibus & bonis: Est in juvenis, &c.* The present Edition follows Mr. Sanadon. The Expression is more just, and is supported by the greater Number of Manuscripts, and by the ancient Venetian Edition.

33. *Doctrina sed vim*] Courage and Virtue descend to us from our Ancestors, but Education forms them into Strength and Perfection. This Education the Poet expresses by *doctrina, recti cultus*, and *mores*; when they fail, *utrunque defecere*, this Happiness of Birth is disgraced and corrupted by Vice and Folly.

BOND.

37. *Quid debeat, ô Roma.*] Our geometrical, methodical Poets may look upon these ten last Strophes as the Wandering of an irregular Imagination. In all the Sciences Reason directs the Understanding, but leads us by different Ways to the End she proposes. She dictates upon Parnassus other Lessons, than

what would be agreeable to the School of Archimedes, nor can we accuse the Lyric Poet, who speaks in this Ode, of having transgressed the Rules of his Art. After saying, that Drusus inherits the Valour of his Ancestors, he chuses the most illustrious of them, who had saved the Republic by putting a Stop to the Fortune of the most dreadful of her Enemies. He dwells upon this Victory so glorious to the House of Drusus, and yet takes Care to return to his Subject in the last Strophe. If this be wandering, it is the wandering of Reason.

SAN.

Neronibus.] Claudius Nero, being encamped in Lucania in View of Hannibal, went with six thousand Foot and a thousand Horse to join his Colleague Salinator, and oppose the Passage of Asdrubal, who was bringing a considerable Reinforcement to his Brother. This Diligence preserved Italy, for Asdrubal was defeated near the River Metaurus, and Nero, returning to his Camp before the Carthaginians perceived that he had been absent, ordered Asdrubal's Head to be thrown into Hannibal's Camp, who cried out, *Agnosco Fortunam Carthaginis*. I acknowledge the Fate of Carthage.

Horace hath chosen this Action, not only because it was one of the most important performed by the Family, but because Drusus and Tiberius were descended from both those Consuls. Valerius Maximus, speaking of the Quarrel between these two great Men during their Censorship, cries out with Reason, If any

Through wide Hesperia's towering Cities, crush'd
 With hideous Fall and Desolation dire,
 Impetuous, wild the Carthaginian rush'd,
 As through the pitchy Pines destructive Fire
 Devours its Course, or howling Eurus raves,
 And posting rides the mad Sicilian Waves.

The Roman Youth, still growing by their Toils
 Have reap'd the Harvest of the vengeful Sword,
 And seen those Temples, which were once the Spoils
 Of Tyrian Rapine, to their Gods restor'd;
 When faithless Hannibal at length express'd
 The boding Sorrows of his anxious Breast:

Like

any God had told them, that their Blood, after having flowed through the Veins of so many illustrious Persons, should unite to form our Prince (Tiberius) the Safety of the State, they would have renounced their Hatred, and joined in the strictest Amity, that they might leave to their common Descendant their Country to be preserved, which they themselves had preserved.

DAC.

38. *Metaurum flumen.*] For the River Metaurus, as we find in this Author *Medum flumen*, and *Rhenum flumen*.

40. *Fugatis Latio tenebris.*] This Day really dissipated the Darknefs, which covered Italy. The Romans had been defeated in several Battles, and if Asdrubal had joined his Brother, the Fate of Rome had been inevitable. In all Authors the Word *Darknefs* signifies Misfortune, Ruin, and Perdition; as the Word *Light* is used to express Happiness, Victory and Safety.

DAC.

41. *Alma risit adorea.*] *Adorea* was properly a Distribution of Corn, which was made to the Soldiers after a Victory, from whence it was used for Victory itself.

43. *Equitavit undas.*] An Expression most bold and beautiful. We find it frequently

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used by the sacred Writers. *To ride upon the Winds; The Lord rideth on the swift Cloud; Extol him that rideth on the Heavens.* From whence Shakespeare, *to ride on the curl'd Clouds*; and Milton, *to ride the Air in Whirlwind.*

45. *Secundis usque laboribus.*] Horace might very justly say, that the Roman Armies, *Romana pubes*, were successful after the Defeat of Asdrubal, for from that Time they were in a Condition not only of resisting Hannibal, but even of revenging upon Africa the Calamities, which the Carthaginians had brought upon Italy.

TORR.

46. *Impio tumultu.*] *Impious*, because Hannibal had never spared even the Temples of the Gods. It has been remarked, that the Word *tumultus* was usually applied to civil Wars, and perhaps it is used here, because this War was in Italy, and that Hannibal had engaged many Cities and Provinces in his Party.

DAC.

48. *Deos rectos.*] While the Carthaginians carried Fire and Sword through Italy, destroying the Temples and whatever was most sacred, the Gods seemed overthrown, and insensible to their Outrage, *jacebant Dii*, but the

the

A a a

Dixitque tandem perfidus Annibal;
 Cervi, luporum præda rapacium,
 Sectamur ultro, quos opimus
 Fallere & effugere est triumphus.

50

Gens, quæ crematâ fortis ab Ilio,
 Jactata Tuscis æquoribus sacra,
 Natosque, maturosque patres
 Pertulit Ausonias ad urbes;

55

Duris ut ilex tonsa bipennibus
 Nigræ feraci frondis in Algido,
 Per damna, per cædes, ab ipso
 Ducit opes animumque ferro.

60

Non Hydra secto corpore firmior
 Vinci dolentem crevit in Herculem,
 Monstrumve submisere Colchi
 Majus, Echioniæve Thebæ.

Merces profundo, pulchrior evenit:
 Luctere, multâ proruit integrum
 Cum laude victorem, geritque
 Prælia conjugibus loquenda.

65

Cartha-

the Valour of Claudius Nero raised them again to the Defence of Italy and Rome. SAN.

50. *Cervi luporum præda.*] This Eulogium of the Romans is in itself magnificent, but it becomes infinitely more valuable in the Mouth of Hannibal. It is surprising that our Poets know not how to form such Harangues as this, which are usually the most beautiful Parts of Horace, into their Lyric Poems. Certainly they are sensible of the Difficulty, and unwilling to venture their Reputation.

SAN.

53. *Quæ crematâ fortis ab Ilio.*] The Trojans collected Strength from their Misfortunes, and the Poet shews, by this Instance

of Hannibal, that the Romans had not degenerated from their Ancestors.

63. *Monstrumve.*] Two Prodigies perfectly alike happened in two different Countries. Jason sowed the Teeth of a Dragon in Colchis, and Cadmus did the same in Bœotia two hundred Years afterwards. The Teeth were instantly transformed into Men, who destroyed each other. Echion, with four others, who remained of those sown by Cadmus, assisted him in building the Walls of Thebes, from whence the Poet calls it Echionia Thebæ.

CRUQ.

66. *Multa proruit integrum.*] *Integer* either signifies a Man, who never fought, or who

never

Like Stags, of coward Kind, the destin'd Prey
 Of ravening Wolves, we unprovok'd defy
 Those, whom to baffle is our fairest Play,
 The richest Triumph we can boast, to fly;
 For mark that Race, from burning Troy which bore
 Their Sons and Sages to the Latian Shore:

That Race, long tost upon the Tuscan Waves,
 Are like an Oak upon the woody Top
 Of shaded Algidus, bestrow'd with Leaves,
 Which, as keen Axes its green Honours lop,
 Through Wounds, through Losses no Decay can feel,
 Collecting Strength, and Spirit from the Steel.

Not Hydra stronger, when dismember'd, rose
 Against Alcmena's much-enduring Son,
 Grieving to find, from his repeated Blows
 The Foe redoubled, and his Toil begun.
 Nor Colchos teem'd, nor Echionian Thebes
 A feller Monster from their bursting Glebes.

In Ocean plunge them, up they buoy more bright;
 At Arms oppose them, they shall rout your Train
 In Force united, and approv'd in Fight,
 With total Ruin on the dusty Plain,
 And Battles wage, to be the future Boast
 Of their proud Consorts o'er our vanquish'd Host.

To

never was conquered, and in either Sense may
 be applied to Asdrubal.

Prærit . . . geritque.] This Reading is of
 several ancient Manuscripts, and better agrees
 with *evenit*.

68. *Conjugibus loquenda.*] These Words will

bear a different Meaning according to their
 different Construction: either that Pleasure,
 which a Soldier takes in recounting the Particulars
 of his Wars to his Wife; or that these Wars shall be
 a Subject of Grief to the Wives, who shall lament
 the Death or Captivity

A a a 2

Carthagini jam non ego nuntios
 Mittam superbos: occidit, occidit
 Spes omnis, & fortuna nostri
 Nominis, Asdrubale interemto.
 Nil Claudiæ non perficient manus;
 Quas & benigno numine Jupiter
 Defendit, & curæ sagaces
 Expediunt per acuta belli.

70

75

tivity of their Husbands, taken Prisoners or slain by the victorious Romans.

69. *Carthagini jam non ego.*] After the Battle of Cannæ, Hannibal sent his Brother Mago to Carthage with the News of his Victory. He talked in very pompous Terms of Hannibal's Success, and ordered all the Rings, which had been taken from the Roman Knights, to be thrown before the Gate of the Senate-House, that the Senators might compute from thence the Number of the Slain. To this Story the Poet alludes.

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73. *Nil Claudiæ non.*] The Poet now re-

sumes the Subject of his Ode, nor are these Words to be applied only to Claudius Nero, but to all his Descendants, particularly to Drusus.

TORR.

74. *Benigno numine Jupiter.*] By the first Actions of Drusus the Poet judges, that there was not any Success, which the Romans might not promise themselves from the Valour of this young Prince. He founds his Prediction upon the Protection of the Gods, who were the peculiar Guardians of his House, and upon the Virtues, which Drusus had shewn in such dangerous Occasions. Thus he gives us a noble

noble

CARMEN V. *Ad* AUGUSTUM.

DIVIS orte bonis, optime Romulæ
 Custos gentis, abes jam nimum diu:
 Maturum reditum pollicitus Patrum
 Sancto concilio, redi.

Lucem

We can imagine nothing more tender, than the Sentiments of this Ode, in which the Poet not only shews the Love and Veneration of the Romans for Augustus, and with what Impatience they wish for his Return, but tells

him, why they adore him, and by this means draws a beautiful Picture of that Happiness, which they enjoyed under his Reign.

The second Ode of this Book was composed upon the Hopes of seeing him return to Rome, and

To lofty Carthage I no more shall send
 Vaunts of my Deeds, and Heralds of my Fame;
 My boundless Hopes, alas! are at an End
 With all the flowing Fortune of our Name:
 Those boundless Hopes, that flowing Fortune, all
 Are dash'd, and bury'd in my Brother's Fall.

The Claudian Race, those Favourites of the Skies
 No Toil shall damp, no Fortitude withstand;
 Superior they to Difficulties rise,
 Whom Jove protects with an indulgent Hand,
 Whom cautious Cares, preventing Wiles afar,
 Guide through the Perils of tumultuous War.

noble Precept of Morality, that in Affairs, in which we are best assured of the Assistance of the Gods, we ought not to neglect whatever depends upon our own Labours to procure Success.

76. *Per acuta belli.*] *Acuta belli* does not signify the Stratagems and Arts, but the Dan-

gers of War. The Metaphor is taken from a Person, who travels in a Road, where the Stones are sharp and pointed. We find *incerta belli*, and *subita belli* in Tacitus and Livy. *Negotia* must be understood in all these Expressions.

TORR.

ODE V. To AUGUSTUS.

PROFITIOUS to the Sons of Earth
 (Best Guardian of the Roman State)
 The heavenly Powers beheld thy Birth,
 And form'd thee glorious, good and great;
 Rome and her holy Fathers cry, thy Stay
 Was promis'd short, ah! wherefore this Delay?

Come

and this was written upon his Delay. The first is animated with a Pindaric Spirit of Joy and Triumph; the Second is filled with Sentiments of Tenderness and Affection. One is the

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Lucem redde tuæ, dux bone, patriæ;

5

Instar veris enim, vultus ubi tuus

Affulsit populo, gratior it dies,

Et soles melius nitent.

Ut mater juvenem, quem Notus invido

Flatu Carpathii trans maris æquora

10

Cunctantem spatio longius annuo

Dulci distinet à domo,

Votis, ominibusque, & precibus vocat;

Curvo nec faciem litore demovet:

Sic desideriiis icta fidelibus

15

Quærit patria Cæsarem.

Tutus bos etenim rura perambulat:

Nutrit prata Ceres, almaque Faustitas:

Pacatum volitant per mare navitæ:

Culpari metuit fides:

20

Nullis

the Fruit of the Imagination; the other is the natural Expression of the Heart.

The Consuls of the Year 741 made their public Vows for the happy Return of their Emperor, and perhaps this Ode was written upon the Day of the Ceremonies. SAN.

Verf. 1. *Divis orte bonis.*] Whom the propitious Gods have given to human Kind. *Divis bonis* is here an Ablative absolute, and does not depend upon *orte*, which some Interpreters think, as if the Poet means that Augustus was descended from the Gods, from Venus and Cæsar, whom the Romans had deified. DAC.

3. *Maturum reditum pollicitus.*] Augustus was absent from Rome about two Years and an half, and his Promise of a speedy Return made his Absence more insupportable. SAN.

13. *Votis, ominibusque, & precibus.*] This Description, if applied to Augustus, is perfectly true and historical. The Romans offered Vows publicly and solemnly to the Gods for his Return.

17. *Tutus bos etenim.*] The Reasons of that Love, which the Romans had for Augustus, were the Peace and Happiness of his Reign; and however beautiful the Picture is, we cannot say there is any Flattery in it; at least, Historians speak in the same Language. In his twentieth Year, says Velleius, all his Wars, both civil and foreign, were ended. Peace returned, the Fury of Arms ceased, the Laws resumed their Power, Justice recovered its Authority, the Senate its Majesty. The ancient Form of the Republic was restored, the Fields began to be cultivated, Religion to be revered, and every Man's Property secured.

Prata perambulat.] This Correction was made by Le Fevre, and is received into the Text by Mr. Sanadon. It is confessed, that the Repetition of *rura* has a disagreeable Effect, and even makes the first Phrase useless *bos rura perambulat*, which is contained by Supposition in *nutrit rura Ceres*. To say, that Ceres nourishes the Harvest, and brings it

Come then, auspicious Prince, and bring,
 To thy long gloomy Country, Light,
 For in thy Countenance the Spring
 Shines forth to cheer thy People's Sight;
 Then hasten thy Return, for, Thou away,
 Nor Lustre has the Sun, nor Joy the Day.

As a fond Mother views with Fear
 The Terrours of the rolling Main,
 While envious Winds, beyond his Year,
 From his lov'd Home her Son detain;
 To the good Gods with fervent Prayer she cries,
 And catches every Omen as it flies;

Anxious she listens to the Roar
 Of Winds that loudly sweep the Sky;
 Nor fearful from the winding Shore,
 Can ever turn her longing Eye;
 Smit with as faithful and as fond Desires,
 Impatient Rome her absent Lord requires.

Safe by thy Cares her Oxen graze,
 And yellow Ceres clothes her Fields:
 The Sailor plows the peaceful Seas,
 And Earth her rich Abundance yields,
 While nobly conscious of unfullied Fame,
 Fair Honour dreads th' imputed Sense of Blame.

By

it to Maturity, is to suppose that the Earth has been cultivated. Besides, *perambulare* can never signify any Labour so severe as the plowing of Bullocks; for this Verb, in its proper Signification, can only mean an easy Motion, free from Pain and Trouble.

18. *Almaque Fauſſitat.*] This Goddess was the Grace of Heaven, *Faſtentia divina*; by which was understood a pure Air and wholesome Showers; *aquæ ſalubres*, & *Jovis auræ*.
 LE FEVRE.

20. *Culpæ*

Nullis polluitur casta domus stupris:

Mos & lex maculosum edomuit nefas:

Laudantur simili prole puerperæ:

Culpam pœna premit comes.

Quis Parthum paveat? quis gelidum Scythen?

25

Quis, Germania quos horrida parturit

Fœtus, incolumi Cæsare? quis feræ

Bellum curet Iberiæ?

Condit quisque diem collibus in suis,

Et vitem viduas ducit ad arbores:

30

Hinc ad vina redit lætus, & alteris

Te mensis adhibet Deum:

Te multâ prece, te prosequitur mero

Defuso pateris; & Laribus tuum

Miscet numen, uti Græcia Castoris

35

Et magni memor Herculis.

Longas

20. *Culpari metuit fides.*] The Verb *metuere* does not mean an Impossibility of any Fact, but an attentive Apprehension, and exact Circumspection that it shall not happen. *Gratia rixarum metuens*, The Graces who avoid all Occasions of Quarrels. *Cassitas metuens alterius viri*, is a conjugal Fidelity, which is alarmed at whatever attempts to corrupt it; and *Fides quæ culpari metuit*, is an Honesty, which is ever upon its Guard against being seduced.

SAN.

21. *Nullis polluitur.*] Horace often complains of the Corruption of Manners in his time, and attributes to the frequent Adulteries those Calamities, with which Italy was afflicted. Augustus by his domestic Example contributed greatly to correct the Licentiousness and Disorders of the Romans; and his Laws of Adultery, Chastity, and Marriage perfected, what he had so happily begun.

DAC.

23. *Laudantur.*] This Expression appears too general; for in strict Construction, it must signify either that the Children resembled their Mothers, or were like each other: But neither of these is the Poet's Meaning.

SAN.

The Ancients had a good Opinion of a Woman's Virtue, whose Children resembled her Husband, and they pretended even to know the real Fathers by this Resemblance. Hesiod reckons it among the Felicities of good Men, that their Wives bear Children in their Likeness; and Theocritus imagines that the Child will betray the Mother's Wandering. We have been long convinced that this Opinion is false; but perhaps our Women, says Mr. Dacier, are not happier by the Discovery; for if we do not suspect a Wife's Virtue when her Children are not like her Husband, so we do not take it as a Proof of her Chastity that they really resemble him.

35. *Quis*

By Thee our wedded Dames are pure
 From foul Adultery's Embrace;
 The conscious Father views secure
 His own Resemblance in his Race:
 Thy chaste Example quells the spotted Deed,
 And to the Guilt thy Punishments succeed.

Who shall the faithless Parthian dread,
 The freezing Armies of the North,
 Or the fierce Youth, to Battle bred,
 Whom horrid Germany brings forth?
 Who shall regard the War of cruel Spain,
 If Cæsar live secure, if Cæsar reign?

Safe in his Vineyard toils the Hind,
 Weds to the widow'd Elm his Vine,
 'Till the Sun sets his Hill behind,
 Then hastens joyful to his Wine,
 And in his Hours of Mirthfulness implores
 Thy Godhead to protect and bless his Stores.

To Thee He chaunts the sacred Song,
 To Thee the rich Libation pours;
 Thee, plac'd his Household Gods among,
 With solemn daily Prayer adores;
 So Castor and great Hercules of old
 Were with her Gods by grateful Greece enroll'd.

Gracious

25. *Quis Parthum paveat.*] Augustus had either subdued, or reduced to Peace the whole East, North, and West. The East is marked by Parthia; the North by Scythia and Germany, and the West by Spain. Dion reckons the Reduction of Spain, by sending Colonies thither, to be one of the happiest Successes of Augustus in this Expedition. SAN.

29. *Condit quisque diem.*] *Condere diem*, as in Virgil *condere soles*, is properly to inter the Day;

Longas ô utinam, dux bone, ferias
 Præstes Hesperiaë, dicimus integro
 Sicci manè die, dicimus uidi,
 Quum sol Oceano subest..

40

Day; to finish or pass it entirely: for the Metaphor is taken from an Interment of a dead Body.

DAC.

It seems to be a very hard Expression, and very unnatural to the gay Spirit of this Part of the Ode to say, *that every Man buries the Day in his own Hills.* This Translation has given the Words another Meaning, and perhaps a more pleasing and poetical Image.

31. *Et alteris te mensis.*] The Romans used two Tables in their Entertainments; the first for Meat, the second for Fruits. At the second Table they sung Hymns, performed their Libations, &c. After the Battle of

Actium the Senate decreed that Libations should be made to Augustus, not only in private, but public Feasts, and the Year following they ordered that he should have a Place in the Hymns among the Gods.

34. *Et Laribus tuum miscet numen.*] The Lares were not only the tutelary Deities of particular Persons, but of the whole Empire, and the Romans by numbering Augustus among these Gods, declared that each Person acknowledged him to be the Master and Guardian of his Family.

DAC.

35. *Ut Græcia Castoris.*] The Construction of this Sentence hath been greatly mistaken

CARMEN VII. *Ad TORQUATUM.*

DIFFUGERE nives: redeunt jam gramina campis,
 Arboribusque comæ:
 Mutat terra vices; & decrefcentia ripas
 Flumina præter eunt.

Gratia

The Reader may find the sixth Ode in the *Carmen Seculare.*

Horace hath taken from Alcæus this Kind of Measure, but has not left us any other Example of it. The Subject of this Ode is but little different from the fourth of the first Book, except in the manner of treating it. In that the Description of Spring is more extended and more agreeable; in this it is more

lively and better applied. There we do not perceive the Poet's Design until the End of his Poem; here he shews it in the seventh Line, and supports it through the Remainder of the Piece. One is more enriched with Figures; the other more strengthened with Morality. They have both their Value separately, and they both shew the Fruitfulness of a Genius, which could copy itself without Repetitions,

or

Gracious and good, beneath thy Reign
 May Rome her happy Hours employ,
 And grateful hail thy just Domain
 With pious Hymns and festal Joy:
 Thus, with the rising Sun we sober pray,
 Thus, in our Wine beneath his setting Ray.

taken by some Interpreters, who join *memor* with *Hercules*. *Uti Græcia memor miscet Diis numen Castoris & Herculis*.

DAC.

37. *Longas ô utinam*.] The Romans in their present happy Condition, could only pray to Augustus for a Continuance of his Protection, and of their Felicity. It is remarkable, that this Verse and half the next are taken from the Hymns, which were addressed to the Emperor, as manifestly appears by *dicimus integro*, &c. As this gives an inexpressible Grandeur and Beauty to the Ode, it is surprising that the Commentators never perceived it.

DAC.

38. *Dicimus integro*.] The following Lines prove the Remark in the last Note; for it is not Horace alone, but all the Romans who join in the Hymn; *dicimus*. He adds, that it was sung at the Hours when they addressed themselves to the Gods: In the Morning to demand their Assistance for the Day; and in the Evening to return Thanks for the Blessings received, and to make their Libations.

DAC.

Integro die.] *Integer dies* is properly a Day of which there has not been one Moment used; such as the *solidus dies* in the first Ode.

The Expression is remarkable.

DAC.

ODE VII. To TORQUATUS.

THE Snow dissolves; the Field its Verdure spreads;
 The Trees high wave in Air their leafy Heads;
 Earth feels the Change; the Rivers calm subside,
 And smooth along their Banks decreasing glide;

The

or rather knew how to imitate, without copying itself.

SAN.

Verf. 1. *Diffugere nives*.] Horace does not amuse himself in describing the Spring. His Aim is to convince Torquatus, that every thing round us puts us in mind of Death. He sets before him the various Changes; that happen in Nature, and the Vicissitudes of the

Seasons, according to the Precepts of a Philosophy, which pretends, that a Remembrance of Death is a most pressing Motive to our Pursuit of Pleasure. This Doctrine might be well received, if it were confined within its proper Bounds.

DAC.

3. *Decrescentia ripas*, &c.] Horace does not mean, that the Rivers overflow their

Banks,

B b b 2

Gratia cum Nymphis, geminisque sororibus audet 5
 Ducere nuda choros.
 Immortalia ne speres, monet annus, & alnum
 Quæ rapit hora diem.
 Frigora mitescunt Zephyris: ver proferit æstas,
 Interitura, simul 10
 Pomifer autumnus fruges effuderit; & mox
 Bruma recurrit iners.
 Damna tamen celeres reparant cœlestia Lunæ:
 Nos ubi decidimus
 Quò pater Æneas, quò Tullus dives, & Ancus, 15
 Pulvis & umbra fumus.
 Quis scit an adjiciant hodiernæ craftina summæ:
 Tempora Dî superi?
 Cuncta manus avidas fugient heredis, amico.
 Quæ dederis animo. 20

Quum

Banks, nor that they pass their Banks, when they sink within their Channels; but, that, being no longer swollen by melting Snows, they flow along their Banks. We must read *præter eunt* in two Words, and refer *præter* to *ripas*. *Flumina eunt præter ripas; flumina secundum ripas fluunt*. *Præter* does not signify *ultra* nor *intra*, but *juxta*, *prope*, *non procul*. This is the Sense in which Livy says, *Philippus maximi idoneum ad muniendum locum credidit esse præter omnem fluvium*. SAN.

6. *Nuda*.] The Graces and Nymphs in the fourth Ode make only Part of the Equipage of Venus. Here they have the whole Honour of the Season. The Epithet *Nuda* shews a negligent Modesty, for the Graces are always most beautiful, when they appear without any foreign Ornaments. Perhaps, *Gratiæ decentes* means only the same Character in a different Expression; or *nuda* may be understood in its proper Sense, as the Graces

were sometimes painted naked.

7. *Monet annus*.] This is a Kind of Proposition, the Proofs of which are deduced through the Remainder of the Poem, where the Poet shews, by all the Changes of Nature, that every thing is subject to Mortality, and that the Death of Man is inevitable. SAN.

9. *Proterit æstas interitura*.] These figurative Expressions are all very strong, and are perfectly beautiful in Lyric Poetry, which permits, or rather demands this Boldness. The Year is a Field of Battle, where the Seasons pursue, and fight, and destroy each other. At first they conquer; afterwards they are vanquished; they perish in their Turns, and rise the next Year mutually to destroy one another. SAN.

12. *Recurrit iners*.] These two Words, which contain a Contrariety of Ideas, form a beautiful Image here, because it is natural, Horace frequently uses this Figure, by Rhetoricians.

The elder Grace, with her fair Sister-Train,
In naked Beauty dances o'er the Plain ;
The circling Hours, that swiftly wing their Way,
And in their Flight consume the smiling Day ;
Those circling Hours, and all the various Year,
Convince us, nothing is immortal here.

In vernal Gales cold Winter melts away ;
Soon wastes the Spring in Summer's burning Ray :
Yet Summer dies in Autumn's fruitful Reign,
And slow-pac'd Winter soon returns again.
The Moon renews her Orb with growing Light,
But when we sink into the Depths of Night,
Where all the Good, the Rich, the Brave are laid,
Our best Remains are Ashes and a Shade.

Who knows if Heaven, with ever-bounteous Power,
Shall add To-morrow to the present Hour ?
But know, that Wealth, bestow'd to gay Delight,
Far from thy ravening Heir shall speed its Flight ;

But

ricians called *Oxumoron*, which always awakes the Reader's Attention by an Appearance of Contradiction. *Amando perdere. Vultu risit invito. Splendide mendax. Lene tormentum. Dulce periculum, &c.* CUN.

13. *Damna cœlestia.*] This *damna cœlestia* is very difficult, for which Reason the Commentators take no Notice of it. Horace calls *damna* the Seasons, which follow and destroy each other, because in proportion as the Heavens change, they really seem to suffer some Loss; but the Moon repairs this Loss, by bringing round the Months, and hastening the Return of the Seasons. DAC.

Mr. Sanadon thinks, that Horace calls the Vicissitude of the Seasons the Losses of Heaven, which he ought rather to call *damna terrestria*, the Losses of the Earth, since Man

alone loses by these Changes. It is a figurative and poetical Language, where the Cause is taken for the Subject; and *cœlestia damna* signifies *damna quæ oriuntur a cœlo*, the Losses that we suffer by the Motion of the Heavens, which take from us successively the most agreeable Seasons.

14. *Nos ubi decidimus.*] The Seasons return and are renewed, but Man dies once, and for ever. There is a beautiful Passage in the third Idyllium of Moscus upon the Death of Bion, which perhaps our Poet had in his View,

Ἄι, Ἄι, τὰι μαλάχαι μὲν ἵπᾶν κατὰ
κάπον ὀλῶνται

Ἢ τὰ χλωρὰ σέλινα, τὸ τ' εὐθαλές
ὄυλον ἀνήθου,

Ἵστερον.

Quum semel occideris, & te de splendida Minos
Fecerit arbitria,

Non, Torquate, genus, non te facundia, non te
Restituet pietas.

Infernis neque enim tenebris Diana pudicum
Liberat Hippolytum:

Nec Lethæa valet Theseus abrumpere caro
Vincula Pirithoo.

25

CARMEN

Ἵσπερον αὖ ζῶντι, καὶ εἰς ἔτος ἄλλο
φύοντι.

Ἄμμες δ' οἱ μεγάλοι, καὶ καρτεροὶ ἢ
σοφοὶ ἄνδρες,

Ὅππότε πρῶτα θάνωμες, ἀνάκοοι ἐν
χθονὶ κοίλα

Ἐυδομες ἔν μάλα μαχρὸν ἀτέρμονα
νήγρετον ὕπνον.

Our Plants and Trees revive; the breathing
Rose,

With annual Youth, in Pride of Beauty
glows;

But when the Master-piece of Nature dies,
Man, who alone is great, and brave, and
wise,

No more he rises to the Realms of Light,
But sleeps unwaking in eternal Night.

15. *Tullus dives.*] Tullus, third King of
the Romans, was so rich, that he divided a

large Country, which was a Demaine of the
Kings, among those who wanted Land, say-
ing, that his own Patrimony was sufficient
for the Sacrifices and Expences of his Family.
Certainly these Riches of Tullus were un-
known to Doctor Bentley when he would
change *dives* into *pauper*, or apply it by a
Comma to *Ancus*. SAN.

17. *Quis scit.*] This is a second Motive to
persuade Torquatus, not to neglect any Op-
portunity of Pleasure: It is even more pressing
than the first; for to represent to a Man that
he shall certainly die hereafter, is not so forcible
a Manner of bidding him enjoy the pre-
sent Hour, as if we told him, perhaps he may
die To-morrow. To defer our Pleasures is
probably to lose them for ever, and Death is
a Law, which Nature publishes through all
her Works. DAC.

20. *Amico quæ dederis animo.*] To spend
our Fortune is, properly speaking, to live at
the Expence of our Heirs, or to be our own
Heirs. Horace advises Torquatus *ut animo
morem*.

But soon as Minos, thron'd in awful State,
 Shall o'er thee speak the solemn Words of Fate,
 Nor Virtue, Birth, nor Eloquence divine,
 Shall bid the Grave its destin'd Prey resign:
 Nor chaste Diana from infernal Night
 Could bring her modest Favourite back to Light;
 And hell-descending Theseus strove in vain
 To break his amorous Friend's Lethæan Chain.

ODE

morem gerat, indulgeat animo, animo obsequatur; for these Expressions are all synonymous to this of Horace. *ἔνθα χαρίζεσθαι*, to be kind to ourselves is a common Expression among the Greeks.

These Lines are the Conclusion of the Poet's Reasoning, which is broken and lost, if we construe *amico animo*, with a liberal Soul. He is by no means recommending here the Virtue of Liberality.

DAC. SAN.

21. *Quum semel occideris.*] Although this comes after the Conclusion, yet it is not useless. Neither Orators nor Poets are to be restrained to a logical Form of Reasoning, in which the Conclusion methodically follows the Proofs. Horace here adds a new Argument to confirm his Conclusion; that our Death shall prove perpetual and without Resource. Neither Eloquence, Nobility, Riches, Piety, Friendship, nor Innocence of Manners, shall be able to recall us from the Grave. SAN.

22. *Splendida arbitria.*] Never was there a Tribunal, whose Decrees were more solemn,

than those of the Pagan Hell. It was the Tribunal of the whole Universe. All Mankind appeared without Distinction; Judgement was pronounced upon every Action of their Lives, and Sentence instantly executed without Appeal. Such is the Force of the Epithet *splendida*. The ancient Interpreter understands *arbitria splendida* for Judgements in which Truth is fully displayed, and where there is no Place for Disguise and Falshood. The first Sense is more natural, and the Idea more great.

SAN.

26. *Hippolytum.*] What the Poet says of Hippolytus contradicts the Fable; and what he adds of Theseus and Perithous destroys his Reasoning; since, although Theseus could not bring Perithous from Hell, yet Hercules delivered Theseus. Horace through this whole Ode speaks like an Epicurean, and according to Epicurus, all the popular Opinions concerning Hippolytus, Theseus, Perithous, and many others, were all pure Chimæras and Fables.

SAN.

CARMEN VIII. *Ad CENSORINUM.*

DONAREM pateras, grataque commodus,
 Censorine, meis æra sodalibus:
 Donarem tripodas, præmia fortium
 Graiorum: neque tu pessima munerum
 Ferres, divite me scilicet artium 5
 Quas aut Parrhæsius protulit, aut Scopas;
 Hic faxo, liquidis ille coloribus
 Solers nunc hominem ponere, nunc Deum.
 Sed non hæc mihi vis; non tibi talium
 Res est, aut animus deliciarum egens 10
 Gaudes carminibus; carmina possumus
 Donare, & pretium dicere muneri.
 Non incisa notis marmora publicis,
 Per quæ spiritus & vita redit bonis
 Post mortem ducibus: non celeres fugæ, 15
Rejectæque

This Ode was written, either in the Time of the Saturnalia, (when it was customary among the Romans to send Presents to their Friends) or in Return for something valuable, which Horace had received from Censorinus, and for which he sends him a Copy of Verses. Such has been the Poet's Manner in all Ages of paying his Debts of Gratitude to his Friends.

Verf. 1. *Commodus.*] Ovid hath used this Word for *magnificus*, *utilis*, which seems to be the proper Sense of it here. Mr. Dacier joins it with *donarem*, and Mr. Sanadon with *sodalibus*. *Commodus donarem*, &c. or *donarem pateras & æra, commodus meis sodalibus*. Mr. Dacier translates it *willing* or *cheerful*.

2. *Censorine.*] There were two of this Name in Rome, Father and Son, at the same

Time, and it is difficult to determine to which of them this Ode was written. Velleius gives this amiable Character of the Son, that he was born to serve and oblige Mankind.

6. *Parrhæsius.*] Pliny says of him, that he first gave a Symmetry and just Proportion to Painting; and that even by the Confession of Masters he deserved the Prize for Designing elegantly and correctly. *Primus symmetriam picturæ dedit, & confessione artificum in lineis extremis palmam adeptus.*

Protulit.] *Exposed to the Public.* Such was the Custom of Painters and Sculptors, when they had finished their Works.

10. *Aut animus.*] Censorinus was rich enough to purchase Curiosities of this kind, nor was he of a Spirit meanly avaricious of more. The Poet therefore promises him a Present, which

ODE VIII. To CENSORINUS.

WITH liberal Heart to every Friend
 A Bowl or Cauldron would I send;
 Or Tripods, which the Grecians gave,
 As rich Rewards, to Heroes brave;
 Nor should the meanest Gift be thine,
 If the rich Works of Art were mine,
 By Scopas, or Parrhasius wrought,
 With animating Skill who taught
 The shapeless Stone with Life to glow,
 Or bad the breathing Colours flow,
 To imitate, in every Line,
 The Form or human or divine.

But I nor boast the curious Store,
 And you nor want, nor wish for more;
 'Tis yours the Joys of Verse to know,
 Such Joys as Horace can bestow,
 While I can vouch my Present's Worth,
 And call its every Virtue forth.

Nor Columns, which the Public raise,
 Engrav'd with monumental Praise,
 By which the Breath of Life returns
 To Heroes sleeping in their Urns;

Nor

which should not be less pleasing to his Taste,
 and for the Value of which he could pro-
 nounce with Certainty. *Præcium dicere muneri.*

13. *Notæ,*] Are properly Abbreviations,
 but are used here for Inscriptions; such as
 S. P. Q. R. for *Senatus, Populusque Romanus.*

VOL. I.

15. *Non celeres fugæ.*] These Words were
 probably taken from the public Inscriptions on
 the Monuments erected to Scipio after his
 Death, for he would never suffer any to be
 raised for him during his Life. DAC.

16. *Rejete æque retrorsum minæ.*] The
 Threats of Hannibal driven back from Italy,
 when
 C c c

Rejectæque retrorsum Annibalis minæ :

Non incendia Carthaginiis impiæ ;

Ejus, qui domita nomen ab Africa

Lucratus rediit, clariùs indicant

Laudes, quam Calabræ Pierides ; neque,

20.

Si chartæ fileant, quod bene feceris,

Mercedem tuleris. Quid foret Iliæ

Mavortisque puer, si taciturnitas

Obstaret meritis invida Romuli ?

Ereptum Stygiis fluctibus Æacum

25.

Virtus & favor, & lingua potentium

Vatum divitibus consecrat insulis.

Dignum laude virum Musa vetat mori ;

Cælo.

when he was obliged to fly to the Defence of Carthage.

17. *Non incendia.*] Mr. Cuninghame and Sanadon have altered the Text, and read *impendia*, since it is certain that Scipio, whom Ennius celebrates, was not the Destroyer of Carthage ; nor is it possible that Horace could be mistaken in such a Fact.

18. *Nomen ab Africâ lucratus.*] Scipio was the first of the Romans, who was honoured with the Name of a conquered Country. Sempronius Gracchus must be an unsuspected Witness to his Character. He says, that he subdued Africa ; defeated in Spain four of the most famous Carthaginian Generals ; took Syphax Prisoner in Numidia ; vanquished Hannibal ; rendered Carthage tributary to Rome, and obliged Antiochus to retire on the other Side of Mount Taurus. TORR.

Ennius, who celebrated the Actions of this

Hæro, was born in Calabria, from whence this Expression, *the Calabrian Muses*. We have some Fragments of his Works, which shew a strong and masculine Spirit, but rude and uncultivated.

25. *Ereptum Stygiis fluctibus Æacum.*] Poetry hath not only a Power of making our Names immortal, but of recalling Heroes from their Tombs, and ranking them among the Gods. Poets have given to Æacus that honourable Employment, which he holds in the Elysian Fields. By Poetry, Hercules is placed at the Table of Jupiter ; Castor and Pollux are able to protect the Mariner in a Storm, and Bacchus hears the Prayers of his Votaries. From hence we may see what Horace, and all wiser Heathens, thought of the Stories and Fables of their Mythology. DAC.

In the first Epistle of the second Book, Horace asserts the Power of Poetry in perpetuating

Nor Hannibal, when swift he fled,
His Threats retorted on his Head,
Nor impious Carthage wrapt in Flame,
From whence great Scipio gain'd a Name,
Such Glories round him can diffuse
As the Calabrian Poet's Muse ;
And should the Bard his Aid deny
Thy Worth shall unrewarded die.

If envious Silence left unsung
The Youth from Mars and Ilia sprung,
How had we known the Hero's Fame
From whom the Roman Empire came?
The Poet's Credit, Voice and Lays,
Could Æacus immortal raise,
Snatch'd from the Stygian Gulphs of Hell,
Among the blissful Isles to dwell.

The Muse forbids the Brave to die,
The Muse enthrones Him in the Sky ;

Alcides,

tuating the Memory of the brave and virtuous.

*Nec magis expressi vultus per aenea signa,
Quàm per vatis opus mores animique virorum
Clarorum apparent.*

Moulded in Brass, with less Expression shines
The Hero's Face, than in the Poet's Lines
His Life and Manners.

26. *Virtus.*] The Power of Verse, *Virtus* ;
the Credit of Poets, *Favor*, and the Harmony
of their Language, *Lingua*, have established

Æacus as a God in the Elysian Fields, which
Horace calls the happy Islands, and in another
Place, *lætas sedes*, the blissful Mansions. The
Latins frequently use *dives* and *beatus* in the
same Sense.

TORR.

34. *Vota bonos ducit ad exitus.*] The Poet,
instead of saying that Bacchus is a God, tells
us, He crowns the Prayers of his Votaries
with Success. But perhaps Bacchus, as God
of Wine, is in a peculiar Manner willing to
relieve his Worshipers, from whence a Gre-
cian Orator calls him, the Friend of all Times
and Fortunes.

DAC.

Cœlo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules;
Clarum Tyndaridæ fidus ab infimis
Quassas eripiunt æquoribus rates;
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

30

CARMEN IX. *Ad LOLLIUM.*

NE fortè credas interitura, quæ
Longe sonantem natus ad Aufidum
Non ante vulgatas per artes
Verba loquor socianda chordis.
Non, si priores Mæonius tenet
Sedes Homerus, Pindaricæ latent,
Cæque, & Alcæi minaces
Stefichorique graves Camenæ:

5

Nec,

Horace in this Ode celebrates the Character of an Hero; a Man of Integrity, of disinterested Honesty, and a Lover of his Country; yet the Subject of all these Praises was a Coward, a Villain, a Miser, and a Traytor. Lollius had an Appearance of Virtue, nor should we wonder, that he had imposed upon Horace, since even Augustus was long deceived by Him. They, who are acquainted with Courts, are convinced, that such Characters are not uncommon. TORR. SAN.

Verf. 1. *Ne forte credas.*] The Poet hath divided this Ode into three Parts. In the first, which consists of three Strophes, he contradicts those popular Prejudices, which

are equally unjust, and injurious to Authors; that the Merit of a Poet is to be judged by the Country where he was born, and that they alone are worthy of our Esteem, who have attained to the Perfection of their Art. Nothing can be more false than these Opinions. Every Country hath some excellent Spirits, and in an Inequality of Abilities we may find very different Degrees and Kinds of Merit, which yet are all worthy of our Regard. SAN.

2. *Natus ad Aufidum.*] Our Poet's Country was anciently wild and uncultivated, where neither Poet nor Poetry had ever appeared. Horace therefore mentions it as Matter of peculiar Honour to his Works, that they

Alcides, mid the starry Pole,
 Thus quaffs with Jove the nectar'd Bowl;
 Thus Vine-crown'd Bacchus with Success
 His jovial Votaries can bless,
 And the Twin-Stars have Power to save
 The shatter'd Vessel from the gulphy Wave.

ODE IX. To LOLLIVS.

WHILE with the Grecian Bards I vye,
 And raptur'd tune the social String,
 Think not the Song shall ever die,
 Which with no vulgar Art I sing,
 Though born where Aufid rolls his sounding Stream,
 In Lands far distant from poetic Fame.

What though the Muse her Homer thrones
 High above all th' immortal Quire,
 Nor Pindar's Rapture She disowns,
 Nor hides the plaintive Cæan Lyre;
 Alcæus strikes the Tyrant's Soul with dread,
 Nor yet is grave Stesichorus unread.

Whatever

they should live for ever although produced in a Country unknown to Apollo and the Muses. DAC.

This Example alone were sufficient to prove that the Genius of Mankind depends rather upon Culture and Education, than the Climates where they are born. Bæotia had her Philosophers, Poets and Heroes. Abdera,

a City of Thrace, which Juvenal in Contempt calls *veruscum patria*, produced several Persons, who were Ornaments of the Time in which they lived.

3. *Non ante vulgatas per artes.*] Horace does not say, that he was the most excellent Poet of his Age. Such Arrogance were unpardonable, and perhaps his Title might have been

Nec, si quid olim lufit Anacreon,
Delevit ætas. Spirat adhuc amor,

10

Vivuntque commiffi calores
Æoliæ fidibus puellæ.

Non fola comtos arfit adulteri
Crines, & aurum vestibus illitum

Mirata, regalesque cultus

15

Et comites, Helene Lacæna;
Primufve Teucer tela Cydonio
Direxit arcu: non femel Ilios

Vexata: non pugnavit ingens

Idomeneus, Sthenelufve folus

20

Dicenda Mufis prælia: non ferox
Hector, vel acer Deiphobus graves

Excepit ictus pro pudicis

Conjugibus puerisque primus.

Vixere

been disputed. He only means, that he had introduced a Kind of Poetry, by his Imitation of the Grecian Lyric Writers, until then almost unknown to the Romans. DAC. SAN.

6. *Pindaricæ Camenæ.*] The great Idea, which Horace had of Pindar, did not hinder him from allowing the Superiority of Homer; and on the contrary, the great Veneration, which he had for Homer, did not prejudice him against the real Merit of Pindar. DAC.

7. *Cææ Camenæ.*] Of all the Tragedies, Odes, Elegies and Epigrams, by which Simonides acquired so great a Reputation, we have only some Fragments remaining. Dionysius Halicarnassensis and Quintilian thought him superiour to Pindar and to all other Poets by a peculiar Talent of moving Compassion.

The Reader may find the Character of Alcæus and his Writings in the thirty-second Ode of the first Book, and in the thirteenth of the second.

8. *Stesichori.*] This Poet was thus called, from having fixed the Manner of dancing to Music, and regulated the Chorus upon the Stage. His Character by Quintilian may be worth translating.—His Force of Genius appears even in the Subjects which he chose; for he celebrated the greatest Wars, and the greatest Commanders, sustaining the whole Weight of the Epic Poem with his Lyre. He made his Heroes act and speak with all the Dignity of their Characters, and if he had known how to preserve himself within the Bounds of Moderation, he might have been the nearest Imitator of Homer; but he is redundant and diffusive, and although these be really Faults, yet they are Faults of too great an Abundance.

9. *Lufit Anacreon.*] This is whole Anacreon at one Stroke. No Poet better knew how to sport and trifle with a natural Elegance and Delicacy. His Poems are instant Productions

Whatever old Anacreon sung,
 However tender was the Lay,
 In spite of Time is ever young,
 Nor Sappho's amorous Flames decay;
 Her living Songs preserve their charming Art,
 Her Love still breathes the Passions of her Heart.

Cl en was not the only Fair,
 By an unhappy Passion fir'd,
 Who the lewd Ringlets of the Hair
 Of an adulterous Beau admir'd;
 Court Arts, Gold Lace, and Equipage have Charms
 To tempt weak Woman to a Stranger's Arms.

Nor first from Teucer's vengeful Bow
 The feather'd Death unerring flew,
 Nor was the Greek the single Foe,
 Whose Rage ill-fated Ilion knew;
 Greece had with Heroes fill'd th' embattled Plain,
 Worthy the Muse in her sublimest Strain.

Nor Hector first transported heard
 With fierce Delight the War's Alarms,
 Nor brave Deiphobus appear'd
 Amid the tented Field in Arms,
 With glorious Ardour prodigal of Life,
 To guard a darling Son, and faithful Wife.

Before:

ductions of Imagination, rather than of Reflexion, and we can only wish, that he had more Respect to Modesty in the Pictures, which he has drawn of his Pleasures. SAN.

13. *Non sola comtos.*] The following eight Verses form the second Part of the Ode, in

which the Poet shews, that the greatest Actions, if not preserved by the Muses, must fall into Oblivion. *Helena Lacerna non sola arsit, mirata comtos crines,* &c. Such must be the Construction. DAC. SAN.

14. *Et:*

Vixere fortes ante Agamemnona
 Multi; sed omnes illacrymabiles
 Urgentur, ignotique longa
 Nocte, carent quia vate sacro.
 Paulum sepultæ distat inertiae
 Celata virtus. Non ego te meis
 Chartis inornatum filebo;
 Totve tuos patiar labores
 Impune, Lolli, carpere lividas
 Obliviones. Est animus tibi
 Rerumque prudens, & secundis
 Temporibus, dubiisque rectus;
 Vindex avaræ fraudis, & abstinens
 Ducentis ad se cuncta pecuniæ;
 Consulque non unius anni,
 Sed quoties bonus atque fidus

25

30

35

40

Judex

14. *Et aurum vestibus illitum.*] The Phrygians were the Inventors of embroidering with Gold. Embroiderers were therefore called *Phrygiones*; their Art, *Ars Phrygionia*, and embroidered Clothes, *vestes acu pictæ*, *vestes Phrygionia*.
 DAC.

16. *Helene Lacæna.*] The Poet by this Epithet explains the Surprise and Admiration of Helen; nor was it unnatural, that the Magnificence of an Asiatic Prince should strike with Wonder a Princess of Lacedæmon, whose People were educated in the Simplicity of the first Ages.
 DAC.

18. *Non semel Ilios vexata.*] Troy had been twice besieged before the Reign of Priam; first by Hercules, and afterwards by the Amazons.
 SERVIUS.

24. *Conjugiis puerisque.*] This Expression can only mean Wives and Children in general, for Deiphobus never had any other Wife than Helen, who could hardly deserve the

Title of chaste, nor had he any Children by her.
 DAC.

26. *Illacrymabiles.*] Horace uses this Word in a passive Sense here, and in an active in the fourteenth Ode of the second Book.
 DAC.

29. *Sepultæ.*] In this Line has the same Sense as *celata* in the next. Cowardice endeavours to bury and conceal itself, but Courage would gladly appear in open Day. Yet if the Valour of the Hero shall be lost in the Forgetfulness of Time, it shall be then confounded with the Coward's Infamy, when they shall be both equally lost to Remembrance.
 SAN.

30. *Non ego te meis.*] The third Part of the Ode begins here, with the Praises of Lollius. Mr. Sanadon thinks himself obliged to confess, that the Poet ought sooner to have introduced his Hero, and that he has made us wait too long for his Character; but we shall be

Before great Agamemnon reign'd,
 Reign'd Kings as great as He, and brave,
 Whose huge Ambition's now contain'd
 In the small Compass of a Grave;
 In endless Night they sleep, unwept, unknown,
 No Bard had They to make all Time their own.

In Earth if it forgotten lies,
 What is the Valour of the Brave?
 What Difference, when the Coward dies,
 And sinks in Silence to his Grave?
 Nor, Lollius, will I not thy Praise proclaim,
 But from Oblivion vindicate thy Fame.

Nor shall its livid Power conceal

Thy Toils—how glorious to the State!
 How constant to the public Weal
 Through all the doubtful Turns of Fate!
 Thy steady Soul, by long Experience found
 Erect alike, when Fortune smil'd, or frown'd.

Villains, in public Rapine bold,
 Lollius, the just Avenger, dread,
 Who never by the Charms of Gold,
 Shining Seducer! was misled;
 Beyond thy Year such Virtue shall extend,
 And Death alone thy Consulate shall end.

Perpetual

be well rewarded, says the Critic, for waiting, since this is the noblest Part of the Poem.

32. *Totus tuos patiar labores.*] Lollius commanded the Roman Legions in Germany, Thrace and Galatia. In the German War he lost the Eagle of the fifth Legion, and his

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Defeat was called the Lollian Slaughter, *Lolliana clades*; but he soon revenged the Affront, and obliged the Germans to repass the Rhine, to demand a Peace, and deliver Hostages.

39. *Consulque non unius anni.*] This perpetual Consulship is a noble Compliment to Lollius.

D d d

Judex honestum prætulit utili,

Rejecit alto dona nocentium.

Vultu, per obstantes catervas

Explicuit sua victor arma.

Non possidentem multa vocaveris

Recte beatum; rectius occupat

Nomen beati, qui Deorum

Muneribus sapienter uti,

Duramque callet pauperiem pati

Pejusque leto flagitium timet;

Non ille pro caris amicis;

Aut patriâ timidus mori.

45

50

CARMEN

Lus. The Wise and Virtuous, according to the Stoics, always enjoy the highest Employments, independant of the Suffrages of the People. Nature, says Platarch, hath marked a good Man for Magistracy, for perpetual Magistracy.

The Reader may find this Expression, *Es animus tibi Consul*, defended against the Criticism of Torrentius, and Mr. Dacier in the Notes on the fourth Ode of the third Book.

43. *Per obstantes catervas.*] That Croud of Flatterers, by whom the Great are continually surrounded, and against whom an honest Magistrate opposes his Reason, Integrity, and Courage; those Arms, with which Virtue conquers our Passions.

Non ille pro caris amicis.] Gratitude to our Friends, and Love to our Country, are the firmest Bonds of human Society; and he, who feels the Shame of a dishonourable Action more sensibly than he fears Death, shall not be afraid to die in their Defence.

Such was the Character, which Lollius deserved, or seemed to deserve; when the Poet wrote this Ode. So great an Opinion had Augustus of his Abilities and Integrity, that he confided to him his Grandson Caius Caesar's Education in the Art of War. He waited on the young Prince in his Expedition to the East, where he amassed immense Riches by abusing the Authority of his Employment.

DAC. He supported the Quarrel between Caius and Tiberius.

Perpetual Magistrate is He,
 Who keeps strict Justice full in Sight;
 With Scorn rejects th' Offender's Fee,
 Nor weighs Convenience against Right;
 Who bids the Croud at awful Distance gaze,
 And Virtue's Arms victoriously displays.

Not He, of Wealth immense possessor,
 Tasteless who piles his massy Gold,
 Among the Number of the Blest
 Should have his glorious Name enroll'd;
 He better claims the glorious Name, who knows
 With Wisdom to enjoy what Heaven bestows:

Who knows the Wrongs of Want to bear,
 Even in its lowest, last Extreme;
 Yet can with conscious Virtue fear,
 Far worse than Death, a Deed of Shame;
 Undaunted, for his Country or his Friend,
 To sacrifice his Life—O glorious End.

ODE
 Tiberius, and betrayed the Councils of his
 Prince to Phraates. When his Treason was
 publicly discovered, he put an End to an in-
 famous Life by Poison, and hath left this
 Moral to Posterity, that we should no more
 pronounce a Man perfectly virtuous, than
 perfectly happy, before he dies.

CARMEN X. Ad LIGURINUM.

O Crudelis adhuc, & Veneris muneribus potens,
 Imperata tuæ quum veniet bruma superbiæ,
 Et quæ nunc humeris involitant, deciderint comæ,
 Nunc & qui color est puniceo flore prior rosæ,
 Mutatus, Ligurine, in faciem verterit hispidam;
 Dices, heu! (quoties te speculo videris alterum)
 Quæ mens est hodie, cur eadem non puero fuit?
 Vel cur his animis incolumes non redeunt genæ?

5

CARMEN.

To be vain of his personal Beauty is such Folly in a Man, as even Cæsum can never reconcile to us. Ligurinus was young, well-made, and handsome; yet he ruined all these Advantages of Nature by a ridiculous Insolence, which the Poet, attempting to correct, represents an old, in Opposition to the young Ligurinus. He shews him, that all this Beauty, of which he is now so vain, shall soon fall a Prey to Time and Age. SAN.

Verf. 2. *Bruma.*] The Commentators are greatly divided about the Meaning of the common Reading *pluma*. All our elder Interpreters think it signifies a *Beard*, although the Metaphor of a *Feather* for a *Beard* was never

used by any of the Poets. But, besides the disagreeable Repetition, the downy Beard in this Line becomes strangely rough *hispidam* in almost the next. Mr. Dacier, who reads *pluma*, says it is an Expression, in Imitation of the Greeks and Orientals, to signify any Thing which is ready to take its Flight; *when your Pride shall fly away*: but he has declined producing his Authorities, although challenged to it by Doctor Bentley. The different Ages of Life have ever been compared to the different Seasons of the Year, and *Bruma* naturally represents the Winter of Age.

The Remainder of the Ode is a Continuation of the Metaphor, in which *deciderint comæ*.

ODE X. To LIGURINUS.

O Cruel still and vain of Beauty's Charms,
 When wintry Age thy Insolence disarms;
 When fall those Locks that on thy Shoulders play,
 And Youth's gay Roses on thy Cheeks decay;
 When that smooth Face shall Manhood's Roughness
 wear,
 And in your Glass another Form appear,
 Ah why! you'll say, do I now vainly burn,
 Or with my Wishes, not my Youth return.

ODE.

coma and *facies hispida* are equally applicable to Winter and old Age. This conjectural Correction was proposed by Doctor Bentley, is approved of by Mr. Cunningham, and taken into the Text by Mr. Sanadon.

5. *Ligurinus*.] They, who read *Ligurinum*, should have remarked that *dices* and *videris*, according to their Construction, want a Nominative Case, and that *Ligurinus* may be a different Person from him to whom the Poet writes. Besides, *color vertit Ligurinum in faciem hispida* is strangely hard and unintelligible, but *verterit* for *se verterit* or *versus fuerit* is pure Latin.

The Correction is authorised by two very

ancient Manuscripts, and is received by all the late Editors except Mr. Baxter, who seems to have rejected it, only because he thought it was proposed by Doctor Bentley. If the Reader shall think it just, he is obliged for it to *Torrentius*.

7. *Quæ mens est hodie*.] Horace seems to have imitated a Passage in Terence, where an old Woman says to a young one:

*Eheu, me miseram! Cur non aut hæc mihi
 Etas & forma est, aut tibi hæc sententia?*

Alas! unfortunate that I am! Why have I not your Youth and Beauty, or why have not You my Judgement?

CARMEN XI. *Ad PHYLLIDEM.*

EST mihi nonum superantis annum
 Plenus Albani cadus; est in horto,
 Phylli, nectendis apium coronis;
 Est hederæ vis
 Multa, quâ crines religata fulges:
 Ridet argento domus: ara castis
 Vincita verbenis aëet immolato
 Spargier agno:
 Cuncta festinat manus: huc & illuc
 Curitant mistæ pueris puellæ:
 Sordidum flammæ trepidant rotantes
 Vertice fumum.

Ut tamen noris quibus advoceris
 Gaudiis; Idus tibi sunt agenda;
 Qui dies mensem Veneris marinæ
 Findit Aprilem:

5

10

15

Jure

Translated by Dr. DUNKIN.

The Commentators think, that Phyllis, to whom this Ode is addressed, was a young Slave whom Xanthias afterwards married. The Poet invites her to celebrate his Patron's Birth-Day with him, and endeavours to dissuade her from indulging a Passion for Telephus, who was otherwise engaged.

Verf. 2. *Albani.*] There were two Sorts of Albanian Wine; a sweet Kind and a rough. The first acquired Strength by Age; the second Smoothness. At nine Years old either of them might probably have come to their Perfection.

SAN.

2. *Est in horto.*] The Commentators find

it difficult to assign a Reason why Parsly, which was an Herb used in Funerals, and consequently of unlucky Omen, should be employed in Festivals, and Entertainments of Pleasure. The Ancients believed, that it had a Virtue to expel the Vapours of Wine, and the Verdure of it, from whence Horace calls it *vivax*, made it pleasing to the Eye. But as there were different Kinds of it, particularly that mentioned by Pliny, which was of a poisonous Nature, it might have been differently employed, upon Occasions either of Mirth or Sadness.

5. *Ridet argento domus.*] Horace frequently boasts of the Neatness and Elegance of his House,

ODE XI. TO PHYLLIS.

PHYLLIS, this Alban Cask is thine,
 Mellow'd by Summers more than nine;
 And in my Garden, for thy Head
 My Parsly-Crowns their Verdure spread:
 For Thee the creeping Ivy twines,
 With Plate my cheerful Dwelling shines:
 With Vervain chaste an Altar bound,
 Now thirsts for Blood; the Victim's crown'd.

All Hands employ'd; my Girls and Boys,
 With busy Haste, prepare our Joys;
 Trembling the pointed Flames arise,
 Their Smoke rolls upward to the Skies,
 But why this busy, festal Care?
 This Invitation to the Fair?
 This Day the smiling Month divides,
 O'er which the Sea-born Queen presides;

Sacred

House, and of his Content in very moderate Circumstances of Fortune. This is the first Instance of his Wealth, and we ought not perhaps to understand him too literally, or that he means any more than his having employed his brightest and richest Furniture to celebrate this Festival. SAN.

7. *Verbenis.*] This Name was given to all Kinds of Herbs, and Leaves of Trees, gathered in consecrated Ground. Their first and principal Use was to make Crowns for Heralds, when they were sent to offer Peace, or denounce War. They were afterwards employed in all Ceremonies of Religion. LAMB.

9. *Cuncta festinat manus.*] There is a kind of Emulation, between the Master and his Servants, to shew who shall best distinguish their Zeal for Mæcenas, and the Poet hath in this Strophe well expressed the domestic Hurry of such an Entertainment. SAN.

11. *Rotantes vertice fumum.*] The Romans made their Fires in the middle of their Rooms, with an Opening above to let out the Smoke, which is here described rolling to the Top of the House. DAC.

15. *Mensem Veneris.*] April was called the Month of Venus, because her grand Festival began on the first Day of that Month. SAN.

Sacred to Me, and due to Mirth,
 As the glad Hour that gave me Birth;
 For when this happy Morn appears,
 Mæcenâs counts a Length of Years
 To roll in bright Succession round,
 With every Joy and Blessing crown'd.

Gay Telephus exults above
 The humble Fortunes of thy Love,
 And a rich, buxom Maid detains
 His captive Heart in willing Chains.

The Youth, destroy'd by heavenly Fire,
 Forbids Ambition to aspire,
 And Pegasus, who scorn'd to bear
 His earth-born Rider through the Air,
 A dread Example hath supply'd
 To check the Growth of human Pride,
 And caution my presumptuous Fair
 To grasp at Things within her Sphere.

Come then my latest Love (for I
 Shall never for another die)
 Come learn with me to newer Lays
 Thy Voice of Harmony to raise.
 The soothing Song, and charming Air
 Shall lessen every gloomy Care.

ODE

Pegasus would not carry Bellerophon, was not to throw off his Rider, who attempted, with
 because he was mortal; but because Jupiter an impious Curiosity, to ride to Heaven.

CRUC.

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E e e

CARMEN XII. *Ad VIRGILIUM.*

JAM veris comites, quæ mare temperant,
Impellunt animæ lintea Thraciæ:

Jam nec prata rigent, nec fluvii strepunt

Hibernâ nive turgidi:

Nidum ponit, Ityn flebiliter gemens, 5

Infelix avis, & Cecropiæ domûs

Æternum opprobrium; quod malè barbaras

Regum est ulta lubidines:

Dicunt in tenero gramine pinguium

Custodes ovium carmina, fistulâ 10

Delectantque Deum, cui pecus & nigri

Colles Arcadiæ placent.

Adduxere

This is the second Ode, which Horace hath addressed to Virgil. In the first he endeavoured to comfort him for the Loss of their common Friend Quintilius, and in this he proposes a Party of Pleasure to Him. The Spring, which gave Occasion of writing it, is represented in all its Graces, and forms the most beautiful Part of the Ode. SAN.

Verf. 1. *Veris comites.*] The Commentators agree, that these Companions of the Spring are the Zephyrs; but probably the Poet means those Winds, which Pliny calls *Ornithiæ* or *Chelidoniæ*, The Bird or Swallow-Winds. They usually rise towards the Middle of February. They blow from Thrace to Italy, bringing the Swallows with them, which agrees perfectly with this Ode; and although they be generally thought rather cold than warm, yet this may not be true of all Coun-

tries, particularly of Rome, where the Heat is violent even at the End of February. SAN.

2. *Animæ Thraciæ.*] The Winds frequently caused considerable Ravages in Thrace, from whence the Poets imagined, that they lived in a great Cavern there, out of which they spread themselves over all the Countries of the Universe. Homer makes both Zephyrus and Boreas blow from Thrace, which would be inexplicable without this Supposition. Horace might therefore speak correctly in calling the Zephyrs *animæ Thraciæ*, although they did not blow from Thrace to Italy. This Name in general may signify all the Winds, and when the Poet adds, *veris comites, quæ mare temperant*, he speaks particularly of the Winds, which calm the Seas in Spring. This Remark is necessary to our understanding many Passages in the Poets, when they

ODE XII. To VIRGIL.

COMPANIONS of the Spring, the Thracian Winds
 With kindly Breath now drive the Bark from Shore;
 No Frost, with hoary Hand, the Meadow binds,
 Nor swollen with wintry Snow the Torrents roar.

The Swallow, hapless Bird! now builds her Nest,
 And in complaining Notes begins to sing,
 That, with Revenge too cruelly posselt,
 Impious She punish'd an incestuous King.

Stretch'd on the springing Grass the Shepherd Swain
 His reedy Pipe with rural Music fills;
 The God, who guards his Flock, approves the Strain,
 The God, who loves Arcadia's gloomy Hills.

Virgil,

they speak of the Winds; nor is it an useless Observation, that the Ancients have not always distinguished those, which they called *Chelidonia*, *Favonii*, *Etesia*, and *Ornithia*, for these Names often signify only the Winds of Spring in general. We find in Lucretius *Etesia stabra Aquilonum*, because the same Winds, called *Aquilon* in Winter, took the Name of *Etesia* in Summer. TORR. SAN.

6. *Infelix avis*.] The Mythologists have spoken of Progne and Philomela in a Manner very little uniform. The generally received Opinion at present is, that Progne was changed into a Swallow, and Philomela into a Nightingale; but the Diversity of Opinions among the Ancients hath given the Poet a Right of varying the Fable. Virgil in the sixth Eclogue changes Philomela into a Swallow, and

in the fourth Book of his Georgics he makes her a Nightingale. TORR.

Cecropia domus.] Cecrops was Founder and first King of Athens. From him his Successors, although not of his Family, took the Title of *Cecropidae*. Horace therefore uses the *House of Cecrops* for the Kings of Athens in general. Thus we say the *Ptolomies* for the Kings of Egypt, and the *Cæsars* for the Emperors of Rome. TORR. DAC.

8. *Regum*.] Is the Plural for the Singular. Progne, too severely punished, *malis ultra est*, the Brutality of Tereus, by killing her Son; or *male* may signify *scelerate*, *impie*. She wickedly and impiously, &c. We are not permitted to revenge one Crime by another.

DAC. BAXTER.

Adduxere sitim tempora, Virgili;
Sed pressum Calibus ducere Liberum
Si gestis, juvenum nobilium cliens,

15

Nardo vina merebere:

Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis,
Spes donare novas largus, amaraque

Curarum eluere efficax.

20

Ad quæ si properas gaudia, cum tuâ
Velox merce veni: non ego te meis
Immunem meditator tingere poculis,

Plenâ dives ut in domo.

Verùm pene moras & studium lucri;
Nigrorumque memor, dum licet, ignium,
Misce stultitiam consiliis brevem.

25

Dulce est desipere in loco.

CARMEN

15. *Juvenum nobilium cliens.*] *Cliens* is here used in a larger Sense, than what it originally bears, to signify a Person, who is a Favourite of the Great. The Youth, who were so happy as to love and esteem this great Poet, were Drusus, Tiberius, Marcellus, and perhaps, in Imitation of them, all the young Men of Quality in Rome.

16. *Nardo vina merebere.*] Torrentius, from this Passage, very whimsically fancies, that Virgil was a Perfumer, or at least that the Person, to whom this Ode is written, was of that Trade. *Nardus* was an Indian Plant, whose Root was black; its Leaves large and pointed. An Oil or Essence of a very agreeable Smell was extracted from it. The Latins used *Nar-*

dus in the Feminine Gender to signify the Plant, and *Nardum* in the Neuter, for its Oil.

17. *Onyx.*] The Ancients gave this Name to two Kinds of Stone; the first, otherwise called *Alabastrites*, came from the Quarries of Carmania in Persia, and from the Mountains of Arabia. It was used at first to make Phials for Essences, and Cups for drinking, but it was afterwards found large enough for incrusting Walls, and making Columns. The other Kind was a precious Stone, with transparent Veins of a Colour resembling the Nail of a Man's Hand. Our Poet speaks of the first Sort.

SAN.

18. *Sulpiciis horreis.*] In the Year 633 the Romans began to drink old Wine, and built several

several.

Virgil, 'tis thine, with noble Youths to feast,
 Yet, since the thirsty Season calls for Wine,
 Would you a Cup of generous Bacchus taste,
 Bring you the Odours, and a Cask is thine.

Thy little Box of Spikenard shall produce
 A mighty Cask, that in the Cellar lies;
 Big with large Hopes shall flow th' inspiring Juice,
 Powerful to sooth our Griets, and raise our Joys.

If Pleasures such as these can charm thy Soul,
 Bring the glad Merchandise, with Sweets replete,
 Nor empty-handed shall you touch the Bowl,
 Nor do I mean, like wealthy Folk, to treat.

Think on the gloomy Pyle's funereal Flame,
 And be no more with sordid Lucre blind;
 Mix a short Folly with the labour'd Scheme;
 'Tis joyous Folly, that unbends the Mind.

ODE

several public Houses where it was sold. These, which Horace mentions, either belonged to Sulpicius, or perhaps were built upon his Estate. *Sulpicia* for *Sulpiciana horrea*. SAN.

22. *Cum tua merce*.] The Poet considers the Part every Person furnishes towards an Entertainment, as a Kind of Merchandise, which Partners in Trade throw into a common Stock, that they may divide the Profits. SAN.

24. *Plena domos ut in domo*.] These Words, and those of the next Line, *studium lucri* must be explained by *juvenum nobilium cliens*. Vir-

gil was well received by the great Families of Rome, and probably made large Additions to his Fortune by their Friendship. SAN.

We may, with Mr. Dacier, understand these Words as spoken in Raillery to Virgil, as if he were studious of nothing but making his Fortune, and wrote Verses only for Money.

27. *Misce stultitiam*.] Horace desires Virgil to interrupt his grave and severe Studies with some chearful Moments of Gaiety and Pleasure, which he calls Folly, *Stultitia*. DAC.

CARMEN XIII. *Ad LYCEN.*

AUDIVERE, Lyce, Dî mea vota; Dî
 Audivere, Lyce: sis anus, & tamen
 Vis formosa videri;
 Ludisque & bibis impudens:
 Et cantu tremulo pota Cupidinem
 Lentum sollicitas. Ille virentis &
 Doctæ psallere Chiæ
 Pulchris excubat in genis.
 Importunus enim transvolat aridas
 Quercus, & refugit, te quia luridi
 Dentes, te quia rugæ
 Turpant, & capitis nives.
 Nec Coæ referant jam tibi purpuræ,
 Nec clari lapides tempora, quæ semel
 Notis condita fastis
 Inclusit volucris dies.

5

10

Quò

This Ode is a Proof, that Wit and Honour are not always Companions. Lyce had in her Youth refused our Poet's Addresses, and he now insults her in a cruel, outrageous Manner upon the Approach of Age and Ugliness. The Piece is animated; its Allegories just; the Versification harmonious, and Expression exact. The great Poet every where appears, but we search in vain and with Concern for the Man of Honour. His Interpreters have endeavoured to excuse him for a Conduct, which Politeness and Morality equally condemn; but, without examining the Validity of their Excuses, it were better that Horace did not need their Justification. SAN.

Vers. 2. *Audivere.*] This Repetition has

much Strength and Spirit. It shews with what Ardour the Poet made his Vows, and with what Pleasure he sees them accomplished.

Fis anus, & tamen vis formosa videri,

May you live to be old, and yet desire to be thought handsome was probably the Form of his Wish. DAC.

5. *Et cantu tremulo.*] Mr. Dacier thinks, that Horace does not mean a Voice trembling with Age, but with Wantonness and Effeminacy.

6. *Psallere.*] Neither French, nor English can express in one Word the *psallere* of the Greeks and Latins. It properly signifies a Person,

ODE XIII. To LYCE.

THE Gods, the Gods have heard my Prayer,
 See, Lyce, see that hoary Hair,
 Yet you a Toast would shine:
 You impudently drink and joke,
 And with a broken Voice provoke
 Desires no longer thine.

Cupid, who joys in Dimple sleek,
 Now lies in blooming Chia's Cheek,
 Who tunes the melting Lay;
 From blasted Oaks the Wanton flies,
 Scar'd at thy Wrinkles, haggard Eyes,
 And Head snow'd o'er with Grey.

Nor glowing Purple, nor the Blaze
 Of Jewels, can restore the Days;
 To Thee those Days of Glory,
 Which, wafted on the Wings of Time,
 Even from thy Birth to Beauty's Prime,
 Recorded stand in Story.

Ah!

Person, who sings and plays upon an Instrument at the same Time.

9. *Importunus.*] *Amor transvolat aridas quercus, quibus est intempestivus.* Cicero uses the Word *importunus* in the same Sense. SAN.

Mr. Dacier construes it, *unquiet, always in Motion.*

12. *Capitis nives.*] From a Remark of Quintilian, too carelessly considered, Mr. Dacier condemns this Expression, *the Snows of*

the Head, although he would allow, *the Snows of old Age.* Quintilian does not mean, that such Expressions ought to be absolutely condemned, but that Orators must not indulge to themselves those Liberties of very distant Metaphors, which are pardonable in Poets. If an Orator is apprehensive, that he is venturing upon any Sentiment, or Expression too hazardous, he should guard it by such Cautions as these, *If I may so express myself; If such a Manner*

Quò fugit Venus? heu! quo color? heu! decens

Quò motus? Quid habes illius, illius,

Quæ spirabat amores,

Quæ me surpuerat mihi,

20

Felix post Cynaram, notaque & artium

Gratarum facies? Sed Cynaræ breves

Annos fata dederunt,

Servatura diu parem

Cornicis vetulæ temporibus Lycen,

25

Possent ut juvenes visere fervidi,

Multo non fine risu,

Dilapsam in cineres facem.

CARMEN

Manner of speaking may be allowed, &c. Si quid periculosius fixisse videmur quibusdam remediis præmuniendum est; ut ita dicam; si liceat mihi dicere, &c.

13. *Cosæ purpuræ.*] Mr. Dacier thinks, that Horace means a Kind of transparent, purple Veil, made in the Island of *Cos*, which was usually worn by the common Women of Rome; and that he laughs at *Lyce* for wearing it to make her appear young. We may understand, by *Coan Purple*, any rich Dress dyed with that Colour.

15. *Notis condita fastis.*] The *Fasti* were public Registers, in which all remarkable Actions of each Year were preserved, and every Year was distinguished by the Names of its Consuls. As these Registers were kept in Places where all People might consult them, it was easy to know every Person's Age, Name and Family. Horace therefore tells

Lyce, that not all her Arts of appearing young can recall the Years, which were once committed to the public Records, and which they very faithfully preserve. *TORR.*

17. *Venus.*] This Word signifies all the Charms of Beauty, such as these, which the Poet particularly mentions; a Vivacity of Complexion, *Color*, and *decens motus*, the Graces of Shape, Mien, and Behaviour. *SAN.*

Quo color? heu!] We read in the common Editions, *quoque color decens*. Chabotius and Cerutus began the Reformation of the Text, in referring *decens* to *motus*, and not to *color*, which Doctor Bentley not only received, but justified. Mr. Cuninghame finished the Correction, and Mr. Sanadon hath published it in his Edition.

18. *Quid habes illius, &c.*] Horace here uses *facies* not only for the Face, but for the whole outward Appearance, as in one of his Satires,

Ah! whither is thy Venus fled?
That Bloom, by Nature's Cunning spread?
That every graceful Art?
Of Her, of Her, what now remains,
Who breath'd the Loves, who charm'd the Swains,
And snatch'd me from my Heart?

Once happy Maid, in pleasing Wiles
You vied with Cynara in Smiles,
Ah! tragical Survival!
She glorious died in Beauty's Bloom,
While cruel Fate defers thy Doom
To be the Raven's Rival,

That Youths, in fervent Wishes bold,
Not without Laughter may behold
A Torch, whose early Fire
Could every Breast with Love enflame,
Now faintly spread a sickly Gleam,
And in a Smoke expire.

ODE

Satires, *Quali sit facies*. When he says, *facies* *nota gratarum artium*, he speaks in the same Sense as when he says, *Proculius notus animi paterni*; or as *notus formæ*, *notus militiæ*, *præstans animi*, *notus operum* in other Poets. All these figurative Expressions are so many Elipses, where some Words must be understood. Here the entire Construction must be, *facies nota ob præstantiam gratarum artium*, or *gratarum artium causâ*. Lastly, by *artes* we must understand, as the Scholiast hath well explained the Word, those graceful Motions, those delicate Endearments, which please and engage us. *Artium gratarum facies dicitur, quæ oculis, nutu superciliorum, cervicis volubilitate, capitis gratia, totius denique corporis motu placet.* SAW.

CARMEN XIV. *Ad AUGUSTUM.*

QUÆ cura Patrum, quæve Quiritium,
 Plenis honorum muneribus tuas,
 Auguste, virtutes in ævum
 Per titulos memoresque fastos
 Æternet? ô, quâ Sol habitabiles
 Illustrat oras, maxime principum,
 Quem legis expertes Latinæ
 Vindelici didicere nuper
 Quid Marte posses. Milite nam tuo
 Drusus Genaunos, implacidum genus,
 Breunosque veloces, & arces
 Alpibus impositas tremendis

5

10

Dejecit

Augustus had commanded our Poet to celebrate the Victories of Drusus and Tiberius, over the Rhoeti and Vindelici; and as Tiberius might have been displeased that he had not been mentioned in the fourth Ode of this Book, he is here distinguished in a particular Manner. The Praises of Drusus are confounded with those of other Heroes in the Claudian Family, but Tiberius is associated with Augustus. The two Pieces are of the same Character, and equally animated by a Greatness of Sentiments, a Sublimity of Style, and all other Beauties of Poetry. SAN.

Vers. 1. *Quæ cura Patrum.*] When Horace wrote this Ode, the Senate and People had granted all Honours to Augustus, which could be decreed not only to a Man, but to a God;

yet Horace demands by what new Cares, by what new Dignities, they shall eternise his Virtues, and assure to him that Immortality, which he had merited. There is somewhat infinitely noble in this Demand, and Horace alone seems capable of adding whatever was yet wanting to the Glory of Augustus. DAC.

2. *Plenis honorum muneribus.*] *Munera* signifies in general the public Monuments, Statues, Inscriptions, Decrees, and whatever Honours a grateful People could pay to a Prince, by whose Goodness and Wisdom they enjoyed a perfect Felicity. These Honours are particularly specified by *Titulos* and *Fastos*, the first of which signifies all public Inscriptions upon Statues, Columns, &c. In the *Fasti* or public Registers, were preserved all the Actions

ODE XIV. To AUGUSTUS.

HOW shall our holy Senate's Care,
Or Rome with grateful Joy prepare
Thy monumental Honours big with Fame,
And in her festal Annals eternise thy Name?

O Thou, where Sol with kindly Rays
The habitable Globe surveys,
Greatest of Princes, whose vindictive War,
First broke th' unconquer'd Gaul to thy triumphal Car.

For when thy Legions Drusus led,
How swift the rapid Breuni fled!
The rough Genauni fell, and, rais'd in vain
Tremendous on the Alpes, twice overwhelm'd the Plain
Their

tions of Augustus; the Days upon which he gained his Victories; his Returns to Rome; the Decrees, which ordered Festivals, Altars, Hymns, and divine Honours to him, &c.

DAC.

7. *Quem legis expertes Latine.*] The Construction is remarkable, *Quem Vindelici didicere quid Martis posses.* An Hellenism not ill placed in a Pindaric Ode. It was a Year and half since Drusus had conquered this People, who never had been subdued before to the Roman Power.

SAN.

9. *Militis nam tuo Drusus.*] Although the Poet had written a particular Ode upon the Victories of Drusus, yet he mentions him

F f f 2

again, to shew, that his Conquests, as well as those of Tiberius, were due to the Auspices of Augustus, and that they only executed his Commands. This Thought is afterwards more strongly expressed. *Te copias, te consilium, & tuos præbente Divos.*

SAN.

10. *Implacidum genus.*] Strabo, speaking of the Cruelty of this People, tells us, that when they had taken a Town in War, they were not contented to put to the Sword all the Men, who were capable of bearing Arms, but killed all male Children, and even Women big with Child, if their Priests assured them it was a Boy. Velleius calls them *feritate truces.*

DAC.

13. Plus

Dejecit acer plus vice simplici.
 Major Neronum mox grave prœlium
 Commisit, immanesque Rhœtos 15
 Auspiciis pepulit secundis,
 Spectandas in certamine Martio,
 Devota morti pectora libera
 Quantis fatigaret ruinis:
 Indomitas propè qualis undas 20
 Exercet Auster, Pleiadum choro
 Scindente nubes; impiger hostium
 Vexare turmas, & frementem
 Mittere equum medios per ignes.
 Sic tauriformis volvitur Aufidus, 25
 Qui regna Dauni præfluit Appuli,
 Quum sævit, horrendamque cultis
 Diluviem meditatur agris;

Utr

13. *Plus vice simplici.*] Horace would describe two different Actions of Drusus in the same Campaign. In the first he gained a Victory over the Vindelici, and covered Italy from their Incursions. Tiberius, who was at that Time with Augustus, was sent to support his Brother, who then pushed his Conquests against the Vindelici, the Breuni, and Genauni, when the two Brothers, uniting their Forces, entirely subdued the Barbarians. SAN.

Velleius relates the Story in another Manner. But Drusus was then dead, Tiberius was Emperor, and Velleius was a most shameless Flatterer to a most execrable Tyrant.

17. *Spectandus in certamine, &c.*] There is here an Expression hardy and proper for the most sublime Lyric Poetry, *fatigare ruinis pectora devota morti libera*. The same Boldness appears in the Construction. *Spectandus quantis fatigaret ruinis*, for *spectandus tum quum magnis ruinis fatigaret*. The second Line of this Strophe is of great Beauty, nor

is it possible in fewer Words to unite more Nobleness of Sentiment and more Vivacity of Action, than appear in this Description of Men, who never turned their Backs upon an Enemy; who were resolved either to conquer, or fall in Liberty.

20. *Indomitas exercet undas.*] It must be acknowledged, that Horace composed this Ode in the true Genius and Spirit of Pindar, nor in any other hath he used a greater Number of strong Terms, and hardy Constructions. The South Wind is represented contending with the Waves, endeavouring to subdue their untameable Spirit, and taking Pleasure in tormenting and fatiguing them. SAN.

21. *Pleiadum choro.*] This Picture of the Pleiades, who rise dancing out of the Ocean, and rend the Clouds in performing their Circuit, hath something inexpressibly pleasing and noble. The Pleiades are a Constellation of seven Stars in the Head of the Bull, not in his Tail, as Pliny believed. They are fabled to have

Their haughty Towers. With just Success
While the good Gods thy Battle bless,
Our elder Nero smote with deep Dismay
The Rhoetians, huge of Bulk, and broke their firm Array.

Conspicuous in the martial Strife,
And nobly prodigal of Life,
With what prodigious Ruins he oppress'd
For glorious Liberty the death-devoted Breast!

As when the Pleiads rend the Skies
In mystic Dance, the Winds arise,
And work the Seas untam'd; such was the Force,
With which, through spreading Fires, he spurr'd his
foaming Horse.

So branching Aufidus, who laves
The Daunian Realms, fierce rolls his Waves;
When to the golden Labours of the Swain,
He meditates his Wrath, and deluges the Plain,

As

have been the seven Daughters of Atlas King of Mauritania, from whence Virgil calls them *Atlantides*.

24. *Medios per ignes*.] Some Interpreters understand the Word *ignes* figuratively for the Heat of Battle, *pugna fervorem*; but it probably alludes to some particular Action of Tiberius, no longer known. He might either have forced his Way through Fires, which were kindled to oppose his Passage; or he might have attacked the Rhoetians at Night in their Camp, where it was a Part of military Discipline to kindle Fires. In the tenth Ode of the first Book, Priam is described passing unseen through the Fires of the Thessalian Camp.

25. *Tauriformis*.] This might be translated

Bull-formed, but such a compound Epithet would be disagreeable and harsh in English. Rivers were frequently represented by the Ancients with Horns; because, according to Festus, they were as fierce as Bulls, *quod sunt atrocitas ut tauri*; but more probably from their Noise and Roaring, or rather from their branching into different Channels, and winding like the Horns of that Beast. Thus Rivers in general are by the Greeks called *The Horns of the Ocean*, *Kipara 'Okeanu*; and thus Virgil calls the Rhine *bicornis* double-horned, because in his Time it was divided only into two Channels. Drusus Germanicus afterwards opened a third.

Perhaps, from Images of this kind, Horns became usual Emblems, in all Languages, of Power,

Ut barbarorum Claudius agmina
 Ferrata vasto diruit impetu,

30

Primosque & extremos metendo,

Stravit humum, finè clade victor;

Te copias, te consilium, & tuos

Præbente Divos: nam tibi, quo die

Portus Alexandria supplex

35

Et vacuam patefecit aulam,

Fortuna lustro prospera tertio

Belli secundos reddidit exitus,

Laudemque & optatum peractis

Imperiis decus arrogavit.

40

Te Cantaber non antè domabilis,

Medusque, & Indus; te profugus Scythes

Miratur, ô tutela præfens

Italix, dominæque Romæ;

Te,

Power, Dignity, Terrour and Plenty; as Rivers, when raised by an accidental Flood, carry Desolation and Ruin through the Countries where they flow, with Fruitfulness and Wealth when confined within their natural Channels.

Volvitur Aufidus.] Horace hath reversed his Comparison, for instead of comparing Tiberius to the River, he hath compared the River to his Hero, and by this means given us a greater Image of him, while the Language becomes more sublime. To be well assured of the Truth and Importance of this Remark, we need only reduce the Comparison to its natural Order by putting *sic* into the Place of *ut*, and we shall clearly see the Difference between them.

Ut tauriformis volvitur Aufidus, &c.

Sic barbarorum Claudius agmina. DAC.

2

27. *Quum sævis.*] Nothing can be more animated than this Description, in which the River enters in his Fury; collects a Deluge of Waters; forms his Designs of Desolation, and executes his dreadful Purpose. His Rage particularly threatens the standing Corn, which makes the Comparison perfect, by representing Tiberius mowing down the Ranks of War; and to complete his Hero's Character, the Poet says, that all this Execution is performed without any considerable Loss.

34. *Tuos præbente Divos.*] Horace will not prove, in the common Method, that the Gods of Augustus had given this Victory to Tiberius, because he was that Emperor's Lieutenant, and fought under his Auspices; but since the Rhætians were defeated upon the same Day in which Augustus entered Alexandria fifteen Years before, the Poet concludes, that the same Gods had crowned both Expeditions

As Claudius, with impetuous Might,
 Broke through the iron Ranks of Fight;
 From Front to Rear the bloodless Victor sped,
 Mow'd down th' embattled Field, and wide the Slaugh-
 ter spread.

Thine were his Troops, his Counsels thine,
 And all his guardian Powers divine:
 For since the Day, when Alexandria's Port
 Open'd, in Suppliance low, her desolated Court,

When thrice five Times the circling Sun
 His annual Course of Light had run,
 Fortune by this Success hath crown'd thy Name,
 Confirm'd thy Glories past, and rais'd thy future Fame.

Dread Guardian of th' imperial State,
 Whose Presence rules thy Country's Fate,
 On whom the Medes with awful Wonder gaze,
 Whom unhous'd Scythians fear, unconquer'd Spain obeys;
 Nilus,

ditions with Success. Thus by this happy Circumstance he transfers the Glory of Tiberius to the Emperor, and recalls to his Remembrance a Day, which made him Master of the World by ending the civil Wars. As it is impossible, that Horace could be mistaken in such a Circumstance, so it is equally unreasonable to believe, he should dare to assert, in Impudence of Flattery, a Fact, which the public Registers could contradict; for the Senate had decreed, that the Day, upon which Alexandria was taken, should be numbered among their sacred Festivals. This Day was probably the 29th of August, 724. DAC. SAN. 39. *Optatum peractis*, &c.] The Sense of

this Passage, which hath so much perplexed the Commentators, will be perfectly clear, as soon as we understand the Terms. *Arrogare*, signifies to give or attribute. *Optatum decus* is the Victory gained by Tiberius, than which Rome had nothing more to desire, since by the Defeat of the Rhæti and Vindelici she possessed the World in Peace. *Peraclia imperia*, are all the Victories, which Augustus had before obtained, either in his own Person, or by his Lieutenants, for *Imperium* properly signifies the Charge of General. DAC.

41. *Contaber non ante domabilis*.] This Epithet may be extended to Medes and Indians, for although these Nations had been often

Te, fontium qui celat origines 45

Nilusque, & Ister, te rapidus Tigris,

Te belluosus qui remotis

Obstrepat Oceanus Britannis;

Te non paventis funera Gallia, 50

Duræque tellus audit Iberia;

Te cæde gaudentes Sicambri

Compositis venerantur armis.

often defeated, yet they were never entirely subdued until the Year 734, when they were conquered by Agrippa.

DAC.

43. *Miratur*] Signifies to behold with Veneration and Awe. To worship. Virgil hath used the Word *admirari* to signify Respect and Submission.

TORR.

46. *Nilus*.] Some Portuguese Jesuits have at length discovered the Sources of the Nile,

which so many Ages had endeavoured to find. Properly speaking this River has but two Sources, which are two Fountains round and extremely deep, on the top of a Mountain called Dengla. The River, which is formed by these Fountains at some Distance from the Foot of the Mountain, takes its Course towards the East, receives three little Streams, then turns to the South for twelve Leagues, and

CARMEN XV. AUGUSTI LAUDES.

PHOEBUS volentem praelia me loqui,
Victas & urbes, increpuit lyrâ;
Ne parva Tyrrenum per æquor
Vela darem. Tua, Cæsar, ætas

Fruges

The military Virtues of a King are his least Virtues; for Sovereigns, to speak justly, are not necessary to the World, but for making their Subjects happy. In the pacific Qualities of Augustus we find the most solid Foundation of his real Glory, because by them he formed the Happiness of the Universe. His Reign was indeed seldom free from War. The Necessity of confirming a rising Monarchy obliged

him to continue his Armies, and he willingly seized the least Pretext for employing them. Yet as these Wars were on the Extremities of the Empire, Italy, Rome, and the neighbouring Provinces enjoyed the Blessings of Peace. Thus while the Prince subdued the Enemies of the State abroad, he made his Government beloved at home, nor did he neglect any thing that might contribute to the Felicity of his Subjects.

Nilus, who hides his sevenfold Source,
 The Tigris, headlong in his Course,
 The Danube and the Ocean wild that roars
 With Monster-bearing Waves, round Britain's rocky
 Shores,

The fearless Gaul thy Fame reveres,
 Thy Voice the rough Iberian hears,
 With Arms compos'd the fierce Sicambrians yield,
 Nor view, with dire Delight, the Carnage of the Field.

and afterwards advances to the West about twenty-five Leagues. At last, flowing through Ægypt, it discharges itself into the Mediterranean by two Mouths.

SAN.

50. *Non paventis funera Gallia.*] Cæsar and Lucan attribute this Intrepidity of the Gauls to the Doctrine of the Metempsychosis, which

their Druids taught. *Druidæ in primis hoc volunt persuadere, non interire animas, sed ab aliis post mortem transire ad alios; atque hoc maxime ad virtutem excitari putant, metu mortis neglecto.*

51. *Audit.*] Is a Term of Respect and Submission *audire aliquem*, to hear, to obey. DAC.

ODE XV. TO AUGUSTUS.

I Would have sung of Battles dire
 And mighty Cities overthrown,
 When Phœbus smote me with his Lyre,
 And warn'd me with an angry Tone,
 Not to unfold my little Sail, or brave
 The boundless Terrours of the Tyrrhene Wave.

Yet

Subjects. Never were wiser Laws established for the Regulation of Manners; never was there such Expence in public Edifices, or such Magnificence in Shows; never was Commerce more flourishing; never were Arts and Sciences in greater Honour. These may not be the most dazzling Actions, yet they give

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the most lasting real Pleasure to the Heart of a generous Prince, and most powerfully engage the Affections of a People sensible to their own Happiness. Such are the Actions, that Horace celebrates in this Ode, which is equally worthy of the Hero and of the Poet.

In

Fruges & agris retulit uberes; 5
 Et signa nostro restituit Jovi,
 Derepta Parthorum superbis
 Postibus; & vacuum duellis
 Janum Quirini clausit; & ordinem
 Rectum evaganti frena licentiæ 10
 Injecit, emovitque culpas,
 Et veteres revocavit artes,
 Per quas Latinum nomen & Italæ
 Crevere vires, famaue, & imperi
 Porrecta majestas ad ortum 15
 Solis ab Hesperio cubili.

Custode

In the latter End of Spring 744, Augustus shut the Temple of Janus for the third and last time, which probably gave Occasion to this Ode.

Verf. 1. *Phæbus volentem*] Horace could not flatter Augustus more agreeably, than by representing Apollo interesting himself for his Glory, and forbidding the Poet to attempt his military Actions, since it was impossible to celebrate them with a Dignity equal to the Subject. This Address will appear more delicate and artful, if we remember how anxious Augustus was, to have it believed, that Apollo was his Father, and Protector; particularly that he fought for him at the Battle of Actium.

Altius hæc cernens arcum intendebat Apollo
Desuper.

Virg. DAC.

3. *Ne parva Tyrrhenum*] To attempt with his feeble Genius to sing the Victories of Augustus, is to venture in a little Bark on a broad, tempestuous Ocean. The Metaphor is beautiful; the Sentiment modest, and the Compliment to Augustus appears with equal Truth as Dignity, for it is a Compliment paid by a God.

2

6. *Signa restituit.*] The Reader may find an Account of this Reduction of Parthia in the ninth Ode of the second Book; nor should we be surpris'd, that Horace numbers it among the pacific Actions of Augustus, since it was obtained without Blood. The sole Apprehension of his Approach disarm'd and held in Obedience all the People of the East. Velleius gives us a glorious Picture of him, when he represents him carrying round to all the Nations upon Earth the Blessings of his Peace.

Nostro Jovi.] The Standards, which Phraates resigned to Augustus, were carried to the Capitol. The admirable Structure of this Edifice; those Embellishments, with which it was enriched; the Presents sent by conquered Provinces, and Kings, who were in Alliance with the Romans, rendered it one of the most august and magnificent Buildings in the World. It had four Fronts, each of them two hundred and twenty Foot. There were three Chappels in the lower Part of the Temple; that of Jupiter in the middle; that of Minerva upon the right, and that of Juno on the left Side.

SAN.

7. *Derepta.*] Horace, in Compliment to Augustus, would represent these Ensigns, as if they had been torn down from the Parthian Temples

Yet will I sing thy peaceful Reign,
Which crowns with Fruits our happy Fields,
And rent from Parthia's haughty Fane
To Roman Jove his Eagles yields;
Augustus bids the Rage of War to cease,
And shuts up Janus in eternal Peace.

Restrain'd by Arts of ancient Fame,
Wild Licence walks at large no more,
Those Arts, by which the Latian Name,
The Roman Strength, th' imperial Power,
With awful Majesty unbounded spread
To rising Phœbus from his western Bed.

While

Temples by Force of Arms; or perhaps he would shew, with how much Violence to their own Inclinations the Parthians had determined to resign these glorious Marks of the Victory, they had obtained. Such is the Force of *derepta*. DAC.

9. *Janum Quirini*.] This Temple was built by Romulus, from whence Horace calls it *Janum Quirini*. His Successor Numa put two Gates to it, which were shut in Peace and opened in War. They had been twice shut before the Time of Augustus, and thrice during his Government. Virgil has given a noble Description of the Rage of War sitting in this Temple, like a Fury, upon an Heap of Arms, and bound with Chains of Brass. Perhaps there was really a Statue of this kind placed in the Temple of Janus.

—*diræ ferro & compagibus artis*
Claudentur belli portæ; Furor impius intus
Sæva sedens super arma, & centum vinctus
ahenis
Post tergum nodis, fremit horridus ora cruento.

The direful Portals of tumultuous War
Shall then be shut with ever-during Bar:

Perch'd on fell Arms, and bound with Brass behind

An hundred Fold! shall impious Fury grind
His baleful Teeth, and, through the dreary
Dome

Loud-gnashing, bathe his bloody Jaws with
Foam. D.

11. *Emovitque culpa*.] Is the Reading of almost all the Manuscripts, and is much stronger than the common *amovit*. *Emovere* properly signifies to root out, to extirpate. TORR.

12. *Veteres artes*.] These Arts are an exact Observance of Religion; a Discipline of Manners; the Culture of Sciences; a Liberty of Commerce; and all the Virtues, which had made the Romans Masters of the World, and which Augustus had the Glory of restoring to their ancient Splendour. TORR.

15. *Majestas*.] The Romans, in that Spirit of Liberty almost peculiar to them, would not suffer the Name of *Majesty* to be applied in any other manner than to the Dignity of the People. *Majestas est in imperio atque in omni populi Romani dignitate*. CICERO. They were equally jealous of the Word *Empire*; for all Power and Dominion, next to that of the

Custode rerum Cæsare, non furor

Civilis, aut vis exiget otium ;

Non ira, quæ procudit enses,

Et miseras inimicat urbes.

20

Non qui profundum Danubium bibunt,

Edicta rumpent Julia ; non Getæ,

Non Seres, infidive Persæ,

Non Tanaim prope flumen orti.

Nosque & profestis lucibus & sacris,

25

Inter jocosæ munera Liberi,

Cum prole matronisque nostris,

Rite Deos prius apprecati,

Virtute functos, more patrum, duces,

Lydis remisto carmine tibiis,

30

Trojamque, & Anchisen, & almæ

Progeniem Veneris canemus.

Q. HORATII

the immortal Gods, was thought to reside wholly in the People ; and a Crime against their Majesty, was esteemed next to that of Sacrilege.

17. *Custode rerum Cæsare.*] Nothing can agree better to the Date, which we have given to this Ode. In the fourteenth of the third Book the Poet says, *Ego nec tumultum, nec mori per vim metuum, tenente Cæsare terras*, where we find the same Thought in almost the same Expression ; and as the first of these Pieces was composed upon the second shutting the Temple of Janus, this seems to have been written after the third. Upon each of these Occasions Augustus had subdued all the Enemies of the Roman Empire ; banished the Alarms of War, and given Peace to the Universe. SAN.

18. *Exiget.*] This is the Reading of many excellent Manuscripts, and especially of the Scholiast. *Eximet* has not Force enough to answer to *Furor* and *Vis*. BENT. SAN.

20. *Inimicat.*] *Serendis desidiis miseras urbes efficit.* This is one of the Words with which

Horace boasted he had enriched the Latin Tongue ; at least it is not found in any Author before his Time. DAC.

25. *Nosque & profestis.*] We have here a beautiful Opposition between the Romans and the Nations, which they had subdued. These last were restrained by Fear from violating the Laws of Augustus ; but the Romans thought they could not sufficiently witness their Love and Gratitude to their Emperor, but by singing his Praises in their public Festivals, and blessing him in their domestic Entertainments. When we see them thus employed and surrounded by their Wives and Children, it is a Picture of Tenderness and Affection, which must have been very pleasing to Augustus, who knew that the real Glory of a Sovereign consists in possessing the Hearts of his People. DAC. SAN.

30. *Lydis remisto carmine tibiis.*] In the Time of Terence the Romans had Flutes, which might be properly called Phrygian and Lydian. They were different in their Tones and Number of Stops. The Lydian had but one

While watchful Cæsar guards our Age,
 Nor civil Wrath, nor loud Alarms
 Of foreign Tumults, nor the Rage,
 That joys to forge destructive Arms,
 And ruin'd Cities fills with hostile Woes,
 Shall e'er disturb, O Rome, thy safe Repose.

Nations, who quaff the rapid Stream,
 Where deep the Danube rolls his Wave;
 The Parthians, of perfidious Fame,
 The Getæ fierce, and Seres brave,
 And they, on Tanais who wide extend,
 Shall to the Julian Laws reluctant bend.

Our Wives, and Children share our Joy,
 With Bacchus' jovial Blessings gay;
 Thus we the festal Hours employ,
 Thus grateful hail the busy Day;
 But first, with solemn Rites the Gods adore,
 And, like our Sires, their sacred Aid implore;

Then vocal, with harmonious Lays
 To Lydian Flutes, of chearful Sound,
 Attempter'd sweetly, we shall raise
 The valiant Deeds of Chiefs renown'd,
 Old Troy, Anchises, and the godlike Race
 Of Venus, blooming with immortal Grace.

one Stop, and consequently was of a deep Tone; the Phrygian had two, which gave a shriller Sound, from whence Varro calls it *liquidam vocem*. But in the Time of Horace, all their Flutes had many Stops, and they called them Phrygian or Lydian according to the Measures in which they played; for whatever Change was made in the Instrument, they always played in the ancient Measures. Thus the same Flute was called Phrygian,

when they played in the Phrygian Measure, and became Lydian, when it took the Lydian Measure. This last was better suited to the Voice, and as it was of a Tone more loud and lively, it was proper for Mirth and Festivals, from whence Plato calls it *Agastias symphonias*, a festal Harmony.

DAC.
 32. *Progeniem Veneris.*] We may understand these Words of Augustus alone. SAN.

END of the FOURTH BOOK.

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Q. HORATII FLACCI
E P O D O N
L I B E R.

EPODE I. *Ad MÆCENATEM.*

IBIS Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæsaris periculum
Subire, Mæcnas, tuo.

Quid

It were a Shame to repeat the Conjectures of the Grammarians upon the Meaning of the Word EPODES, but that their Weakness may convince us how unjustly the Title hath been given to this Book. *Levia sanè sunt, & hujusmodi ut nullo negotio refelli queant.* MURET. Some imagine, that this Name was given to the whole Book, because in the first ten Odes a shorter Verse is regularly placed after a longer. This Reason would include several other Odes, and the third Book might as justly have been called Alcaic, since the first six Odes are written in that Measure. Others say, that as the Grecian Epode closed the Song,

so in Latin Poetry a shorter Verse, which, following a longer, closes the Sense and ends the Period, should be called Epode. But this is a Supposal of what is not true in Fact, for the Sense does not always end with each Distich; nor indeed have the Latins any just Right to the Word. The Grecians, from whom they received it, used it to signify the third and last Part of an Ode divided into Strophe, Antistrophe, and Epode; and since the Latins have not any Odes of such Form, they have consequently no Right to the Name. It is equally certain, that it did not appear in the Times of pure Latinity, and was not introduced

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THE
BOOK
OF THE
EPODES of HORACE.

EPODE I. To MÆCENAS.

WHILE you, Mæcenas, dearest Friend,
Would Cæsar's Person with your own defend:
And Antony's high-tower'd Fleet,
With light, Liburnian Gallies fearless meet,

What

roduced into Poetry until the third Century, which are not Reasons sufficient for continuing it.

A late Commentator, who treats all his Brethren as well-meaning People, *boni homines*, has found that this Book hath its Name, because it contains a Number of lewd, immodest Pieces. Surely not enough to give it such an infamous Title. The best Account of the Dispute seems to be, that these Odes were collected after our Poet's Death, and being added to those, which he himself had published, were called *Epoedæ*, or *The Book after the Odes*. From hence we may conclude,

that some of them possibly were not written by our Poet, since they are greatly unworthy of his Reputation; or at least, that he would never have published them Himself. Muretus assures us, he had seen an ancient Manuscript, which called this Book, *QUINTUS ODARUM LIBER*, The fifth Book of the Odes.

Verf. 1. *Ibis*.] As soon as Mæcenas had received Orders to hold himself in Readiness to go aboard the Fleet of Octavius, He imparted the News to Horace, and at the same Time declared to him, that he would not permit him to make this Voyage with him. This Declaration

Quid nos? quibus te vita sit superstita

5

Jucunda; si contra, gravis:

Utrumne jussi persequemur otium

Non dulce, ni tecum simul?

An hunc laborem mente laturo, decet

Quâ ferre non molles viros?

10

Feremus: & te, vel per Alpium juga,

Inhospitalem & Caucasum,

Vel Occidentis usque ad ultimum finum

Forti sequemur pectore.

Roges, tuum labore quid juvem meo,

15

Imbellis ac firmus parum?

Comes minore sum futurus in metu,

Qui major absentes habet:

Ut assidens implumibus pullis avis

Serpentium allapsus timet

20

Magis

Declaration mortified our Poet, who had attended him to the Sicilian Wars against Pompey, and would gladly have shared the same Dangers with him in an Action, which had fixed the Attention of the whole World, and which was to give a Master to the Roman Empire. Mæcenas probably was unwilling to expose his Favourite's Life; or perhaps he was afraid, the Fatigues of the Voyage and the War might impair his Health, which was very delicate.

This Ode was written in 723; and it shews, through the Whole, a disinterested Affection and Gratitude. SAN.

Liburnis.] Plutarch, speaking of this Battle, says, that when one of Antony's Ships was surrounded by four or five Liburnian Gallies, it looked like an Assault of a Town. Florus, describing the Vessels of Antony, says, that they had from six to nine Rowers to every Oar; that they carried Towers and Bridges of such prodigious Height, as to look

like Castles and Towns; that the Seas groaned beneath their Weight, and the Winds laboured to push them forward. Horace calls these Towers, *Propugnacula navium*, and Virgil calls the Vessels, which bore them, *Turritas puppes*, Towered Ships.

2. *Amice.*] Horace had been eight Years a Favourite and Intimate of Mæcenas, having been presented to him in the Year 715. SAN.

3. *Paratus omne Caesaris.*] We are not much acquainted with Mæcenas under a military Character, but he seems to have suffered unjustly in that Respect. The Battle of Actium was the sixth, in which he fought for Octavius in the Space of twelve Years; and since Horace had assisted in two of these Actions, he could speak of his Patron's Courage, as an ocular Witness. This Panegyric on Mæcenas includes indirectly that of Octavius, by insinuating that he was regardless of his Person in Battle, and exposed himself to the greatest Dangers. SAN.

7. *Jussi*

What shall forsaken Horace do,
Whose every Joy of Life depends on You?
With Thee, 'tis Happiness to live,
And Life, without Thee, can no Pleasure give.
Shall I th' unkind Command obey,
And idly waste my joyless Hours away;
Or, as becomes the Brave, embrace
The glorious Toil, and spurn the Thoughts of Peace?
I will; and over Alpine Snow,
Or savage Caucasus intrepid go;
Or follow, with undaunted Breast,
Thy dreadful Warfare to the farthest West.
You ask, what Aid can I afford,
A puny Warrior; Novice to the Sword;
Absence, my Lord, increases Fear;
The Danger lessens when the Friend is near;
Thus, if the Mother-Bird forsake
Her unfledg'd Young, She dreads the gliding Snake,
With deeper Agonies afraid,
Not that her Presence could afford them Aid.

With

7. *Iussi persequamur atium.*] The ancient Commentator says, that Augustus himself had commanded Horace not to follow him to this War, and that the Poet was the only Person excused from making the Campaign. From whence he got a Tradition so particular, is hard to tell, but probably Mæcenas alone had forbidden Horace to attend him. DAC.

9. *Mente.*] *Mens* here signifies Courage, and when the Poet reckons himself among the *molles viros*, we may believe, he was not vain upon the Article of Bravery, as in truth, by his Behaviour at Philippi, he had no great Reason. Yet his Affection for Mæcenas and the Continuance of his Friendship can inspire

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H h

him with Strength to bear the rudest Fatigues, and with Courage to attempt the greatest Dangers of a military Life.

19. *Ut affidet pulvis avii.*] Is not a Bird actually sitting on her Young, as Scaliger and some other Critics understand it, but a Bird that has Young, for whom She is more alarmed, when She leaves them, than when She is with them in their Nest. DAC.

21. *Ut adsit.*] Although She were willing and earnest to assist them. *Quamvis parata sit ad ferendam opem.* The Poets frequently use the Verb *adesse* in this Sense. Mr. Dacier construes it, *Quamvis præsens sit*, and thinks it a poetical Pleonasm. SAN.

16. *Arqira*

Magis relictis; non, ut adsit, auxilium

Latura plus praesentibus.

Libenter hoc & omne militabitur

Bellum in tuae ipsam gratiae:

Non ut juvenis illigata pluribus

Aratra nitantur mea;

Pecusve Calabris ante fidus fervidum

Lucana mutet pascuis:

Nec ut superni villa candens Tusculi

Circæa tangat moenia.

Satis superque me benignitas tua

Ditavit: haud paravero,

Quod aut, avarus ut Chremes, terram premam;

Discinctus aut perdam ut nepos.

25

30

EPODE

26. *Aratra nitantur mea.*] The Construction is reversed, *Ut aratra illigata nitantur pluribus juvenis*, for *Ut plures juveni aratris illigati nitantur*. The Verb *niti* signifies, to exert our whole Strength, and strongly marks the very painful Labour of Tillage. CRUQ.

27. *Pecusve Calabris.*] The wealthier Romans had different Pastures for Summer and Winter. The poorer Sort, sent their Flocks into the public Pastures, paying a certain Rent to the Farmers of the Revenues. Thus Calabria was chosen for its Warmth and Temperature in Winter; and Lucania for its Cool-

ness and Verdure in Summer, occasioned by its Mountains. But the Difficulty of the Sentence depends upon the Construction, which must be directly contrary to the Poet's Arrangement of the Words; *mutat Lucana Calabris pascuis* for *mutat Calabria pascua Lucanis*. In the same Manner in the first Book, *mutat Lucretilem Lycæo*, for *mutat Lycæum Lucretili*. ANCIENT SCHOL.

29. *Neque ut superni, &c.*] *Neque ut candens villa tangat Circæa Tusculi moenia* is the Construction of these two Lines. Our Poet's Villa was more than five and twenty Miles from

With chearful Heart will I sustain,
To purchase your Esteem, this dread Campaign,
Not that my Flows, with heavier Toil,
Or with a larger Team, may turn my Soil;
Not that my Flocks, when Sirius reigns,
May browse the Verdure of Lucania's Plains;
Not that my Villa shall extend
To where the Walls of Tusculum ascend.
Thy Bounty largely hath supplied,
Even with a lavish Hand, my utmost Pride;
Nor will I meanly wish for more,
Tasteless in Earth to hide the fordid Store,
Like an old Miser in the Play,
Or like a Rake to squander it away.

EPODE

from Tusculum, which was founded by Telegonus, the Son of Ulysses and Circe, from whence its Walls are called Circean. SAN.

33. *Quod aut avarus.*] Horace hath learned Content from his Epicurean Philosophy, and he was too honest a Man to be either prodigal or avaricious.

34. *Disiectus nepos.*] As Grand-Children are usually treated by their Grand-Fathers with too indulgent a Fondness, they frequently become Rakes and Prodigals; from whence the Word *Nepos* came to signify any young Man of a vicious and irregular Life. Horace

here adds an Epithet, which determines the Meaning. The Romans used to collect their Robes with a Girdle upon any Occasion, which required Action; and not to use this Girdle, or to wear their Robes loose and flowing, was esteemed a Mark of Luxury and Effeminacy.

ANCIENT SCHOL.

Mr. Sanadon remarks, that the Poet ought to have varied his Expressions in the latter Part of this Ode, and particularly that he hath used the Word *Ut* six Times without either Beauty or Necessity.

H h 2

EPODE II. VITÆ RUSTICÆ LAUDES.

BEATUS ille, qui procul negotiis,
 Ut prisca gens mortalium,
 Paterna rura bobus exercet suis,
 Solutus omni sænore :
 Nec excitatur classico miles truci,
 Nec horret iratum mare;
 Forumque vitat, & superba civium
 Potentiorum limina.
 Ergo aut adultæ vitium propagine
 Altas maritat populos;
 Inutileve falce ramos amputans,
 Feliciores inserit ;

5

10

Aut

The Satire of this Ode is of a particular Character. We do not find in it any of those bloody Strokes, which are not aimed with an Intention to wound, but to mangle and destroy. The Censure here is delicate, and corrects with Decency and Good-humour. The Poet, to shew with how much Difficulty a Miser can disengage himself from his Love of Riches, supposes that an Usurer, who is persuaded of the Happiness and Tranquility of a Country-Life, hath formed a Design of retiring into the Country, and renouncing his unworthy Traffick. He calls in his Money, breaks through all Engagements, and is ready to depart, when his favourite Passion crosses his Passage, and subdues him at the first Assault. These Reflections so natural, these Projects so reasonable, these Ideas so flattering, of a pure and constant Felicity, vanish at once, and the Usurer becomes again enslaved to a miserable Avarice. The Poet's Art is ad-

mirable. He leaves his Reader to find the Moral, which naturally rises from the Tale he relates; nor does he discover the Person, who speaks, until the End of the Ode. A Length of pleasing Scenes, where Nature appears in her rural Simplicity, yet without any thing rustic, amuses the Imagination, and conducts it insensibly to an unexpected Conclusion of the Piece. In no other Ode hath Horace preserved a greater Elegance of Expression, Harmony of Numbers, and Easiness of Construction. SAN.

Vers. 2. *Ut prisca gens mortalium.*] The first Race of Mankind were either Labourers or Shepherds; but perhaps the Poet does not mean an Antiquity so distant, and rather speaks of the ancient Romans, such as Cincinnatus, Fabricius, who cultivated their own Lands. The greatest Praise, which could then be given to a Roman, was to call him a good Farmer; but to distinguish him from the Person,

EPODE II. *The PRAISES of a COUNTRY-LIFE.*

LIKE the first Mortals blest is He,
 From Debts, and Mortgages, and Business free,
 With his own Team who plows the Soil,
 Which grateful once confess'd his Father's Toil.
 The Sounds of War nor break his Sleep,
 Nor the rough Storm that harrows up the Deep;
 He shuns the Courtier's haughty Doors,
 And the loud Science of the Bar abjures.
 Sometimes his marriageable Vines
 Around the lofty Bridegroom Elm he twines,
 Or lops the vagrant Boughs away,
 Ingrafting better as the old decay;

Or

son, who paid Rent for the public Demaine, the Poet says, he cultivates his own paternal Estate.

Dac.

4. *Solutus omni fœnore.*] A Person free from all Kinds of Usury; who neither lends nor borrows. The ancient Romans thought an Usurer so much a more dangerous Member of Society, than a Thief, that he was condemned to a double Punishment. One of the Laws of the twelve Tables forbade a greater Interest than one per Cent. but this Interest was only for a Month, and was equal to twelve per Cent. with us.

7. *Et superba civium.*] We may observe, that Alphius mentions five different Professions in Opposition to a Country-Life, and naturally enough begins with his own, as a Banker, both with regard to Money, which is over in his Thoughts, and because every discontented Man feels most sensibly the Difficulties of his own Profession. He hath already spoken of

Soldiers, Merchants, Lawyers, and now he describes a Courtier, by a servile Attendance on the haughty Levees of the Great. Columella hath manifestly followed this Division of Horace, when he shews the Vilencis, Injustice, and Danger of all other Trades, in Comparison of Agriculture. War, says he, unjustly gives to some, what it takes by Violence from others; Commerce and Navigation exceed the Bounds of Nature, and expose the Merchant to a thousand Dangers; Usury is odious even to the Person, whom it relieves; the Lawyer's Trade is a Villainy licenced by Law; and a Courtier is a lying, flattering, servile Mercenary.

10. *Altas maritat populos.*] The Countryman here chuses the tallest Trees, that he may have the best Wine, for Pliny tells us, high Trees give a richer Wine, and lower Trees a greater Quantity. Raise your Vines as high as possible, says Cato, *Quant altissimam vinetam facito.*

Aut in reductâ valle mugientium

Prospectat errantes greges;

Aut pressa puris mella condit amphoris;

Aut tondet infirmas oves.

Vel, quum decorum mitibus pomis caput

Autumnus arvis extulit,

Ut gaudet insitiva decerpens pyra,

Certantem & uvam purpuræ,

Quâ muneretur te, Priape, & te pater

Sylvane, tutor finium!

Libet jacere modò sub antiquâ ilice,

Modò in tenaci gramine:

Labuntur altis interim rivis aquæ;

Queruntur in silvis aves;

Fontesque lymphis obfrepunt manantibus,

Somnos quod invitet leves.

At quum tonantis annus hibernus Jovis

Imbres nivesque comparat;

Aut trudit acres hinc & hinc multâ cane

Apros in obstantes plagas;

Aut

facito; and Varro gives a Reason for the Precept: A Vine, when in its Growth, does not require Water, as it does when in the Cup, but Warmth and Sun. Cyneas, alluding to these Trees, pleasantly said of a bad Wine, that its Mother was very justly hanged upon so high a Gibbet. *Merito matrem ejus pendere in tam alta cruce.* DAC.

11. *Inutile fore.*] These two Verses, which are placed in many Editions after the following Distich, are here restored to their natural Order. Such Disorders are frequent in the Manuscripts, and the Correction hath been received by almost all the most learned Editors of our Author, except Doctor Bentley.

16. *Aut tondet infirmas oves.*] *Infirmas* does not signify diseased or sickly, but naturally feeble and delicate. For, besides that it is not customary to shear a Sheep, when it is diseased, such a Representation would spoil the Beauty of this rural Picture. DAC.

17. *Decorum mitibus pomis.*] Autumn is pictured like a God, rising out of the Earth crowned with all Kinds of ripe Fruits. DAC.

19. *Insitiva.*] There seems by this Epithet a greater Pleasure in pulling engrafted Fruits, than those of natural Growth, because they are at once the Produce and the Reward of our Art and Labour. DAC.

22. *Tutor*

Or in the lengthening Vale surveys
 His lowing Herd safe-wandering as they graze;
 Or careful stores the flowing Gold
 Prest from the Hive, or sheers his tender Fold;
 Or when with various Fruits o'erspread
 The mellow Autumn lifts his beauteous Head,
 His grafted Pears or Grapes that vye
 With the rich Purple of the Tyrian-Dye,
 Grateful he gathers, and repays
 His Guardian Gods on their own festal Days.
 Sometimes beneath an ancient Shade,
 Or careless on the matted Grass he's laid,
 While glide the Mountain Streams along,
 And Birds in Forests chaunt their plaintive Song;
 Murmuring the lucid Fountain flows,
 And with its Murmurs courts him to Repose.
 But when the Rain and Shows appear,
 And wintry Jove loud thunders o'er the Year,
 With Hounds he drives, into the Toils,
 The foaming Boar, and triumphs in his Spoils:

Or

22. *Tutor finium.*] The Ancients acknowledged three Gods whom they called Sylvani, and it may be Matter of Curiosity to see an ancient Form of Invocation or Prayer to one of these Deities. O Father, I entreat and conjure you, that you will be propitious and gracious to me, and to my House and Family; that you will disperse, forbid, and repel all Maladies known, and unknown, Barrenness, Mortality, Calamities, and Pestilence; that you will give Increase to my Fruits, Corn, Vines and Trees; that you will preserve my Shepherds and their Flocks, and give Health and Safety to us all.

27. *Fontesque lymphis obstrepuunt.*] This last Word is not to be joined to *avibus*, as if the Fountains made a Concert with the Birds, but it must be applied to *jacenti*, by a Figure frequently used by our Poet. *Fontes obstrepuunt quod invitet somnos*, for *Fontes edunt strepitum, qui somnos conciliat*. These two Ideas seem perfectly opposite, for Noise naturally drives away Sleep.

SAN.

31. *Multa cane.*] Singulars are always more noble, than Plurals; *multo milite*, for *multis militibus*. When the Latins speak of Hunting-Dogs, they generally use *Canis* in the Feminine Gender.

TORR.

35. EA

Aut amite levi rara tendit retia,
 Turdis edacibus dolos;
 Pavidumve leporem, & advenam laqueo gruem, 35
 Jucunda captat præmia.
 Quis non malarum, quas amor curas habet,
 Hæc inter obliviscitur?
 Quod si pudica mulier in partem juvens
 Domum atque dulces liberos 40
 (Sabina qualis, aut perusta solibus
 Pernicis uxor Appuli)
 Sacrum vetustis exstruat lignis focum,
 Lassi sub adventum viri;
 Claudensque textis cratibus lætum pecus, 45
 Distenta ficcet ubera;
 Et horna dulci vina promens dolio,
 Dapes inemptas apparet;
 Non me Lucrina juverint conchyliæ,
 Magisve rhombus, aut scari, 50
 Si quos Eois intonata fluctibus
 Hiems ad hoc vertat mare:
 Non Afra avis descendat in ventrem meum,
 Non attagen Ionius

Jucundior,

35. *Et advenam gruem.*] Cranes came to Italy and Greece in Winter for the Warmth of the Climate; from whence Pliny calls them *Hyemis advenas*, the Strangers of Winter.

LAMB.

39. *Juvenis.*] This Correction has the Authority of an ancient Manuscript, and has been received by several Editors. The Thought is better followed; and the Construction more easy. They, who read *juvenis*, ought to add & in the forty-third Line, *sacrum & vetustis*.

41. *Sabina qualis.*] The Sabines possessed

the middle of Italy. They were a frugal and laborious People. Their Wives were remarkable for Chastity and Modesty; domestic Housewifery, and conjugal Fidelity. *CAUQ.*

43. *Sacrum vetustis exstruat.*] The Construction is reversed; *Exstruere lignis focum*, for *extruere ligna in foco*, or *super foco*. This Fire was called *sacred*, because it was consecrated to Vesta and the Household Gods, whose Statues were placed round it. *CAUQ.*

47. *Horna.*] Wine of one Year old seems excellent to this frugal and laborious Villager; such

Or for voracious Thrushes lays
 His Nets, and with delusive Baits betrays ;
 Or artful sets the springing Snare,
 To catch the stranger Crane, or timorous Hare.
 Thus happy, who would stoop to prove
 The Pains, the Wrongs, and Injuries of Love?
 But if a chaste and virtuous Wife
 Assist him in the tender Cares of Life,
 Of Sun-burnt Charms, but honest Fame
 (Such as the Sabine, or Apulian Dame)
 If, ere her wearied Spouse return,
 The sacred Fire with good old Timber burn ;
 Or if she milk her swelling Kine,
 Or in their Folds his happy Flocks confine ;
 If unbought Dainties crown their Feast,
 And luscious Wines from this Year's Vintage prest ;
 No more should curious Oysters please,
 Or Fish, the Luxury of foreign Seas,
 (If Eastern Tempests, thundering o'er
 The wintry Wave, shall drive them to our Shore)
 Nor Wild-Fowl of delicious Taste,
 From distant Climates brought to crown the Feast,
 Shall

such is the Force, according to the French Commentators, of *dulci dolis* ; but perhaps the Poet only means the Lusciousness and Must of new Wines.

49. *Lucrina conchyliis*.] *Conchyliis* is a general Word for all Kinds of Shell-Fish. The Romans at first loved the Oysters of the Lucrine Lake ; afterwards they preferred those of Brundisium and Tarentum ; at length all others were insipid to them except those of the Atlantic Ocean. As these Experiences became excessive, the Censors were obliged to forbid

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either Fowl or Shell-Fish to be brought from Countries so distant.

DAC.

50. *Rhombus*.] We cannot with Certainty determine what the *Rhombus*, *Scarus*, or *Attagen* were. Athenæus tells us, that the *Scarus* was tender and delicate. Ennius wildly calls it the *Brain of Jupiter*.

53. *Descendat in ventrem*.] Is a Grecian Phrase, and was probably much in Use among People of Luxury.

DAC.

55. *Lætæ olivæ*.] Olives ought to be gathered. There was an ancient Law, which forbade

forbad

Jucundior, quam lecta de pinguisimis 55

Oliva ramis arborum,

Aut herba lapathi prata amantis, & gravi

Malvæ salubres corpori,

Vel agna festis casa Terminalibus,

Vel hædus ereptus lupo. 60

Has inter epulas, ut juvat pastas oves

Videre properantes domum!

Videre fessos vomerem inversum boves

Collo trahentes languido;

Positosque vernas, ditis examen domûs, 65

Circum renidentes Lares!

Hæc ut locutus fœnerator Alphius,

Jam jam futurus rusticus,

Omnem relegit Idibus pecuniam;

Quarit Calendis ponere.

EPODE.

forbad that the Tree should be shaken, or the Fruit beaten down. *Oleam ne stringito, neve verberato.*

DAC.

59. *Agna festis casa terminalibus.*] The Poet does not absolutely mean, that his Farmer eats Meat only once in a Year, on the Festival of Terminus, celebrated the twenty-first of February; or when a Kid was accidentally preserved from the Wolf. He would only describe in general the Frugality of his Table.

TAKK.

66. *Circum renidentes Lares.*] The Lares are in poetical Language not unjustly used for the Fire, round which their Statues were placed; and they are represented smiling, (*renidentes* perhaps signifying *ridentes*) and rejoicing to see themselves surrounded by so numerous a Family.

SAN.

67. *Hæc ut locutus.*] Until these Words, the Reader imagines that Horace himself speaks, and probably these were his own Sentiments; but by giving them to this Usurer, he

Shall e'er so grateful prove to me,
 As Olives gather'd from their unctuous Tree,
 Or Herbs, that love the flowery Field,
 And chearful Health with pure Digestion yield;
 Or Fatling, on the festal Day,
 Or Kid just rescued from some Beast of Prey.
 Amid the Feast how joys he to behold
 His well-fed Flocks home hasting to their Fold!
 Or see his labour'd Oxen bow
 Their languid Necks, and drag th' inverted Plow,
 At Night his numerous Slaves to view
 Round his domestic Gods their Mirth pursue!
 The Usurer spoke; determin'd to begin
 A Country-Life, he calls his Money in,
 But, ere the Moon was in her Wane,
 The Wretch had put it out to Use again.

EPODE

he surprises his Reader agreeably, and shews the whole Ode in a more pleasing and a stronger Light. Columella mentions Alphius as a remarkable Usurer, whose favourite Maxim was, that the best Debts become bad, when we suffer them to rest. DAC.

69. *Religit Idibus pecuniam.*] Mr. Dacier understands by this Passage, that when Alphius had called in his Money on the Ides, or fifteenth Day of the Month, he put it out to Interest again immediately; and that he was

not such an ignorant Usurer as to let his Money lie useless to the End of the Month. But this Explanation, says Mr. Sanadon, offers Violence to the Text, and if it were the Sentiment of Horace, he ought to have expressed it otherwise. The Construction is the same in *religit Idibus*, as in *ponit Calendis*; if therefore the first Expression mean, that Alphius called in his Money upon the Ides, the second ought to signify that he did not give it out at Interest until the Calends following.

I i 2

EPODE III. To MÆCENATEM.

PARENTIS olim si quis impiâ manu

Senile guttur fregerit;

Edit cicutis allium nocentius.

Q dura messorum ilia!

Quid hoc veneni sævit in præcordiis?

Num viperinus his cruor

Incoctus herbis me fefellit? an malas

Canidia tractavit dapes?

Ut Argonautas præter omnes candidum

Medea mirata est ducem,

Ignota tauris illigaturum juga,

Perunxit hoc Iasonem;

Hoc delibutis ulta donis pellicem,

Serpente fugit alite.

Nec tantus unquam siderum infedit vapor

Siticulosæ Apuliæ:

Nec

Horace, when he supped with Mæcenas, had eaten Garlick, which made him violently sick, and here he takes his full Revenge on the wicked Weed. It is represented as a sufficient Punishment for the blackest Crimes. It is always predominant in the strongest Poisons, and no Fires either natural or artificial have any Thing so burning. The Verses of this Ode are full of Force, and their Cadence approaches nearly to that of Iambics in Tragedy.

Verf. 1. *Olim*.] This Word is taken indifferently either for the Past or Future. The latter Sense seems more natural here.

2. *Senile guttur*.] This Epithet augments the Cruelty of the Action. To murder a Father is a most unnatural Crime; but to shorten

those Days, by a violent Death, which soon must end by the regular Course of Nature, is a Deed full of Horrors.

3. *Edit*.] The Ancients used *edim* for *edam*, as *duim* for *dem*. Thus we form the Verbs, *velim*, *sim*, *faxim*. However Mr. Sanadon thinks it an obsolete Word, and disagreeable to the Genius of Horace; yet Horace uses it again in the eighth Satire of the second Book, even in Mr. Sanadon's Edition. *Quàm si cum lumbis quis edit*. In the present Passage the Critic would have us read *edat*, which he tells us is the Reading of Lambinus and Cruquius; although both these Commentators not only read *edit* in the Text, but support it in their Notes.

This

EPODE III. To MÆCENAS.

IF Parricide ever, in Horrors most dire,
 With impious right Hand shall strangle his Sire,
 On Garlick, than Hemlock more rank, let Him feed:
 O Stomachs of Mowers to digest such a Weed!
 What Poison is this in my Bosom so glowing?
 Have I swallow'd the Gore of a Viper unknowing?
 Canidia perhaps hath handled the Feast,
 And with Witchery hellish the Banquet hath drest.
 With this did Medea her Lover besmear,
 Young Jason, beyond all his Argonauts fair;
 The Stench was so strong, that it tam'd to the Yoke
 The Brags-footed Bulls breathing Fire and Smoke.
 On the Gown of Creusa its Juices She shed,
 Then on her wing'd Chariot in Triumph she fled.
 Not such the strong Vapour, that burns up the Plains,
 When the Dogstar in Anger triumphantly reigns;

Not

This Mistake is not mentioned here with Design to injure Mr. Sanadon's very just Reputation, or in any mean Suspicion of his Veracity; but to convince us, that we ought willingly to pardon the Faults of meaner Authors, when so judicious and accurate a Writer could commit such an apparent Mistake. This alone is the Use we ought to make of the Faults of others.

8. *Canidia*.] The old Commentator says, Canidia is a supposed Name, and that Horace means a Woman of Naples called Gratidia, famous for Drugs and Poisons. His Assertion is founded upon a Law of the twelve Tables, which forbade, that any Persons should be mentioned by their Names in a satirical

Writing: But this does not seem a sufficient Proof, since Horace himself tells us, that She was the Daughter of Albutius, as if he were afraid She might not be sufficiently known by her own Name.

Dac.

12. *Perunxit*.] Here Scaliger asks how such different Effects could proceed from the same Cause: how Garlick should be a Preservative to Jason when he went to tame the Bulls, which breathed Fire, and whose Feet were armed with Brags, since in the next Verse it proves fatal to the Daughter of Creon, when the Crown and nuptial Robe, sent to her by Medea, set her on Fire. This Objection is more plausible than just, for Horace must necessarily suppose that the Witch gave her Lover

an

Nec munus humeris efficacis Herculis

Inarfit æstuosius,

At, si quid unquam tale concupiveris,

Jocose Mæcenas, precor

Manum puella suavio opponat tuo,

Extremâ & in spondâ cubet.

an Antidote against Garlick in this perilous Adventure: Or perhaps the Poet would in this Instance prove the Strength of it, as he afterwards describes its violent Heat by the following Comparisons.

[17. *Munus humeris efficacis Herculis.*] This Gift was the Robe which Dejanira sent to Hercules, after having dipped it into the Blood of Nessus; and the Epithet given to Hercules shews those hardy Enterprises, which he had undertaken

EPODE IV.

LUPIS & agnis quanta sortitò obtigit,
Tecum mihi discordia est,
Ibericis peruste funibus latus,
Et crura durâ compede.

Licèt

The Esteem or Hatred of an excellent Poet should not be indifferent to Persons who value their Reputation; for with the same Pen he immortalizes the Hero's Glory, and the Scoundrel's Infamy. As long as the Works of Horace shall subsist, so long shall the Praises of Augustus, Mæcenas and Agrippa continue; but Canidia shall be known only by her Sorceries; Mævius by his Nastiness; Cassius Severus by his Slanders, and Cassius of Nomentum by his Debaucheries. To these we might add Menas or Menodorus, if it were certain, that he is the Person aimed at in this Ode. But whoever he was, the Poet has the Advantage of being Interpreter of the public Sentiments, in Revenge for the Contempt and In-

solence of a Coxcomb, vain of his Wealth and Equipage. The Ode is written in the violent Spirit of Satire; and the Gall of Indignation flows through all the Verses, which are not less nervous in their Cadencies, than acrimonious in their Expressions.

The Manuscripts inscribe this Ode in *Mænam libertum*. Sextus Menas was a Free-man of Cneius Pompeius, and during five or six Years of the Triumvirate had made himself considerable both to Octavius and Pompey by betraying each of them in their Turn, from whence Appian calls him *The double Betrayer*.

In 714, He commanded Pompey's Fleet; ravaged the Borders of Tuscany, took Sardinia, and reduced Rome to such Extremity,

Not the Shirt of Alcides, that well-labour'd Soldier,
With Flames more envenom'd burn'd into his Shoulder.

May the Girl of your Heart, if ever You taste,
Facetious Mæcnas, so baleful a Feast,
Her Hand o'er your Kisses, Oh, may She bespread,
And lie afar off on the Stock of the Bed.

undertaken and executed in the Course of his twelve Labours.

18. *Ætiosius.*] Mr. Dacier thinks it probable that these Robes were besmeared with a liquid Bitumen, called Naphtha; of so sub-

tle a Nature, that it is inflammable by the least Degree of Heat. Alexander made Trial of it upon a Boy; who was almost destroyed by the Experiment.

EPODE IV.

AS Wolves and Lambs by Nature disagree,
So is my Hatred firm to Thee;
Thou Wretch, whose Back with flagrant Whips is torn;
Whose Legs with galling Fetters worn;
Though

by shutting up the Sea, that he compelled the Romans to demand a Peace from Pompey. In 716 Menas became suspected by Pompey, who commanded him to give an Account of his Administration. He refused to obey; put the Persons to Death whom Pompey had sent, and surrendered himself to Octavius with his Ships, his Troops, and the Islands of Corsica and Sardinia. The Triumvir received him with open Arms, and put him on board his Fleet in Quality of Lieutenant to Calvisius Sabinus. He there behaved himself with so much Courage and Conduct in the Expeditions of the following Year, that enflamed with his Success, and angry that he had not the supreme Command, he returned to Pompey.

In 718, discontented that he was not regarded equally to his Merit, he ranged himself with a large Number of Vessels on the Side of Octavius, who had made him some advantageous Offers, yet never employed him afterwards but with much Reserve. He was killed the following Year in a Sea-fight.

Such is the Picture drawn by Historians of this bad Man, in which there are several Features resembling the Person against whom this Ode is written, yet there are many others that have not the least Likeness.

First, The military Tribuneship of Menas appears perfectly imaginary. None of the Historians mention it; nor is it probable, that a Person, who had divided with Pompey the

Licet superbus ambules pecuniâ,

5

Fortuna non mutat genus.

Videsne, sacram metiente te viam

Cum bis ter ulnarum togâ,

Ut ora vertat huc & huc euntium

Liberrima indignatio?

10

Sectus flagellis hic triumviralibus

Præconis ad fastidium,

Arat Falerni mille fundi jugera,

Et Appiam mannis terit;

Sedilibusque magnus in primis eques,

15

Othone contemto, sedet.

Quid

the Command of an Army, would accept of such an inconsiderable Employment from Octavius. Distinguished among the Officers of the Marine by his Valour and Experience, yet his Pride was greater than his Merit. His Desire of commanding in Chief made him look upon any Subordination as an Injury; even an Equality offended him, and his Ambition was the principal Cause of his Perfidy.

The Scholiast has indeed found a Way to satisfy this Ambition by making him Commander of Octavius his Fleet. But we may ask where the Scholiast got the Knowledge of a Fact, three or four hundred Years after it must have happened, which had escaped all the Historians. Menas quitted the Party of Octavius the first Time, because he was obliged to serve under Sabinus; and after his Return to him he never could recover his Confidence. In which of these Times may we suppose that this very considerable Employment was given to him?

Lastly, the Poet describes a Person vain of his Riches; fond of shewing himself in Public; taking the first Place at all Entertainments, and crowding the Streets with his Equipage when he went to the Country. These Particulars are not only irreconcilable

to the military Character of Menas, but also to any Part of his Life, which, after his first Engagements with Octavius, appears to have been entirely employed in foreign Expeditions. Besides, it is not easy to assign a Time when Horace could dare to treat a Person of this Consequence with so much Severity; or to give a Reason why he never reproaches him with that Ambition and Perfidy, which appears in all his Conduct. SAN.

Verf. 1. *Sortito.*] Naturally; *naturali facrum necessitate.* Nature gives to Animals these violent Aversions from each other; or at least we call by that Name a Power, which produces any Effects, to us unaccountable.

3. *Ibericis funibus.*] A Spanish Herb, called *Spartum*, had Fibres so pliant and strong, that Ropes were made of it; from whence a Spanish Cord became a general Name. TORR.

7. *Metiente viam.*] Stalking in his Pride, as if he measured his Steps. They, who frequently walked in the sacred Street, were pleasantly called *Sacrovientes*.

8. *Cum bis trium, &c.*] In Latin Authors we often find *Toga prætexta, virilis, candida, picta, purpurea*, but never *Toga laticlavica*. Mr. Sanadon therefore thinks, that Horace speaks of the *Toga*, not of the *Tunic*, as other Commentators

Though Wealth thy native Insolence enflame,
 A Scoundrel ever is the same.
 While You your twice three Ells of Gown display,
 And stalk along the Sacred Way,
 Observe the free-born Indignation rise,
 Mark! how they turn away their Eyes;
 This Wretch, they cry, with public Lashing flay'd,
 'Till even the Beadle loath'd his Trade,
 Now plows his thousand Acres of Demaine,
 And wears the Pavement with his Train;
 Now on the foremost Benches sits, in spite
 Of Otho, an illustrious Knight.

From

Commentators understand him, and that this Slave not only wore the *Tunica laticlavia* like the Tribunes, but insolently distinguished himself even from the Tribunes by the boundless Length of his Toga.

10. *Liberrima indignatio.*] The ancient Commentator very well remarks, that these are the Words of the People, who thus express their Indignation.

11. *Señtus flagellis Triumviralibus.*] There were three Judges in Rome, who took Cognizance of all petty Crimes, and who ordered Slaves and Thieves to be chastised in their Presence. The Person, against whom this Ode was written, had gone through this Discipline, until the Beadle, who used to proclaim the Fault for which the Criminals were punished, was tired of his Office. *Præconis ad fastidium.*

13. *Arat Falerni, &c.*] Here are two Reasons for this popular Indignation, that this Fellow should possess a thousand Acres of Land, when the ancient Laws allowed a Roman Citizen no more than seven; and that these thousand Acres should lie in such a Country as Campania; a Country so fertile, that Bacchus and Ceres were said to have disputed the Possession of it. *Torr. Dac.*

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K k k

15. *Sedilibus in primis magnus eques.*] To understand this Passage we must distinguish two Degrees of Roman Knights; those by Birth, and those advanced for their Fortune or Services. The Poet therefore says, that this Slave, insolently and in Contempt of Otho's Laws, used to sit on the first of the fourteen Benches appointed for them, who were born Knights, *quasi esset magnus eques.* The Tribunes had not any Right of sitting upon these Benches, and the Scholiast first granted them that Privilege; but he is deceived, and has deceived others. *SAN.*

16. *Othone contempto.*] Roscius Otho carried a Law, by which the Knights had fourteen Benches in the Circus assigned to them separated from the People; but even this Law distinguished the Knights of Birth, by giving them a Right of sitting upon the first Seats, preferably to those, who were advanced to that Dignity either by their Fortunes or Services. Horace therefore attributes this Fellow's assuming this Prerogative to his Contempt of Otho's Law. *SAN.*

17. *Tot æra novium.*] Three great Critics, Doctor Bentley, Mr. Cuninghame and Mr. Sanadon have agreed that the Text is faulty, and the common Reading unintelligible, or

at

Quid attinet tot æra navium gravi
 Rostrata duci pondere
 Contra latrones atque fervilem manum,
 Hoc, hoc tribuno militum?

20

at least with Difficulty to be understood. Doctor Bentley reads *æra*; Mr. Cunningham proposes; *tot, oro, navium*; and Mr. Sanadon, with greater Boldness, doubly alters the Passage, *Rostra navium ærata*. The first Cor-

rection seems to offer least Violence to the Text, and we find in Virgil some Expressions not unlike it. *Æratæ prora*, and *æra navium*.

19, *Contra latrones*.] After the Defeat of Brutus.

EPODE V. *In CANIDIAM.*

A T ô Deorum quidquid in cœlo regit
 Terras & humanum genus,
 Quid iste fert tumultus? ecquid omnium
 Vultus in unum me truces?
 Per liberos te, si vocata partubus
 Lucina veris adfuit,
 Per hoc inane purpuræ decus precor,
 Per improbatum hæc Jovem;

5

Quid

The Belief of Witches and Witchcraft has in all Ages been a melancholy Proof of the Weakness and Credulity of Mankind. But the Scheme of Witchcraft among Christians, who have ascribed its Wonders to the Power of the Devil, is, if possible, more absurd than that of the Heathens, who thought they were performed by natural Means. In this Ode our Poet describes the Ceremonies of one of their Assemblies, in which Canidia is the principal Actress. She prepares a Love-Potion, capable of recalling an inconstant Lover to her Arms, who is artfully named

and exposed to all the Ridicule of the Ode without any seeming Intention of the Poet.

Verf. 1. *At.*] The Scene opens in a very pathetic Manner, representing a Boy surrounded by Witches, who fix their Eyes upon him, and terrify him by their Looks. He conjures them to have Compassion on him by his Birth and Innocence; by the Tenderness of Mothers for their Children, and by the Justice of the Gods. The Vivacity, with which the Poem opens, gives us a Pain to know the Speaker; the Suspension increases our Surprise, and the Discovery awakens our Indignation.

From Slaves and Pirates to assert the Main,
 Shall Rome such mighty Fleets maintain,
 And shall those Fleets, that dreadful rule the Sea,
 A Pirate and a Slave obey?

Brutus and Cassius, Pompey received all the Slaves and Pirates, who would enter into his Service; and Suetonius informs us, that Augustus, in the Year 718, manumised twenty thousand Slaves; from whence we may con-

clude that this Ode must have been written before that Year; otherwise Horace must have been very imprudent to have reproached Pompey with an Action, which must have been equally criminal in Augustus.

EPODE V: *On the Witch CANIDIA.*

BUT oh, ye Gods, whose awful Sway
 Heaven, Earth, and human Kind obey,
 What can this hideous Noise intend;
 On me what ghastly Looks they bend?
 If ever chaste Lucina heard
 Thy Vows in Hour of Birth prefer'd;
 Oh! by this Robe's impurpled Train,
 Its purple Pride, alas! how vain!
 By the unerring Wrath of Jove,
 Unerring shall his Vengeance prove;

Why

Indignation. Mr. Dacier observes, that the Particle *At* gives Force and Spirit to the Expression, preparing the Reader for something new and surprising, and that these little Strokes are to be religiously preserved by a Translator.

3. *Tumultus.*] This Word, in a moral Sense, carries always an Idea of a criminal Conspiracy. The Boy sees a Sentence of Death in the Eyes of the Witches. TORR.

5. *Si vocata partibus.*] If you ever were a Mother; if you ever truly felt a Mother's Tenderness. The Commentators imagine, with an ill-judged Refinement, that the Boy secretly reproaches Canidia with Barrenness; with her pretending to be with Child, that she might educate Children, without Suspicion, for her horrid Sorceries. But a Boy's Understanding can neither be supposed capable of knowing such Things, nor is it probable, that

Quid ut noverca me intueris, aut uti
Petita ferro bellua?

10

Ut hæc tremente questus ore, constitit
Insignibus raptis puer,

Impube corpus, quale posset impia
Mollire Thracum pectora:

Canidia brevibus implicata viperis

15

Crines & incomitum caput,

Jubet sepulchris caprificos erutas,

Jubet cupressus funebres,

Et uncta turpis ova ranæ sanguine,

Plumamque nocturnæ strigis,

20

Herbasque, quas Iolcos, atque Iberia

Mittit venenorum ferax,

Et ossa ab ore rapta jejunæ canis,

Flammis aduri Colchicis.

At expedita Sagana per totam domum

25

Spargens Avernales aquas,

Horret

he should dare to provoke Canidia, while he was imploring her Compassion. Torr.

7. *Per hoc inane purpureæ decus.*] Children of Quality wore a Robe bordered with Purple, until they were fifteen Years of Age. The Boy therefore conjures Canidia by this Robe, which shewed his Youth and Quality; which was in itself esteemed sacred, and should therefore protect him from Danger. The Romans, with regard to this Robe, used the Expression *Majestas pueritiæ*, the Majesty of Childhood. Torr. DAC.

12. *Constitit insignibus raptis.*] His Robe and Bulla, which was made of Gold or Silver in the Form of an Heart, and hung round his Neck, are by the Poet called *Insignia*. These the Witches tear off, while he is speaking, and he is naked when he has ended his Prayer.

17. *Jubet sepulchris caprificos erutas.*] Her

Canidia calls for the Drugs, that Witches were supposed to use in composing their Philtres. She commands the wild Fig-Tree to be brought, because it bears neither Fruit, nor Flower, and is esteemed unlucky and ill-omen'd. To make the Charm more powerful, it must grow in a Burying-place, and be torn up by the Roots.

19. *Et uncta turpis, &c.*] The Grammatical Order of these two Verses is, *Et plumam & ova nocturnæ strigis uncta sanguine turpis ranæ*. These Descriptions of Witchcraft must have been very pleasing to ancient Poets, since they dwell upon them so frequently. But surely such Objects have so much Horrour in them, that they cannot be presented with too much Rapidity to the Imagination. SAN.

23. *Jejunæ canis.*] The Breath and Saliva of famished Animals, especially of Dogs, was thought

Why like a Step-Dame do you look,
Or Tygres fell by Hunter struck?

Thus, while his sacred Robes they tear,
The trembling Boy prefers his Prayer;

Then naked stands, with Charms to move
An impious Thracian Witch to Love.

Canidia, crown'd with writhing Snakes
Dishevell'd, thus the Silence breaks,

' Now the magic Fire prepare,

' And from Graves uprooted tear

' Trees, whose Horrors gloomy spread

' Round the Mansions of the Dead;

' Bring the Eggs, and Plumage foul

' Of a midnight shrieking Owl;

' Be they well besmear'd with Blood

' Of the blackest-venom'd Toad;

' Bring the choicest Drugs of Spain,

' Produce of the poisonous Plain;

' Then into the Charm be thrown,

' Snatch'd from famish'd Bitch, a Bone;

' Burn them all with magic Flame,

' Kindled first by Colchian Dame.'

Now Sagana, around the Cell

Sprinkled her Waters black from Hell;

Fierce:

thought to have a kind of Poison, that communicated itself to the Bones they gnawed.

DAC.

24. *Aduri*.] Canidia boils all these Ingredients together, to make a Philtre capable of compelling her Lover to return; for the Word *aduri* cannot be literally understood, as if she really burned them.

DAC.

In the Original the Poet tells us, Canidia gave her Orders that these Ingredients should be prepared; in the Translation the Witch is made the Speaker, and the Numbers are changed to give her Speech the Air of an Incantation. If these be Faults they are not very considerable, and perhaps not unpardonable.

28. *Aut*:

Horret capillis, ut marinus, asperis,
 Echinus aut furens aper.
 Abacta nullâ Veia conscientiâ,
 Ligonibus duris humum 30
 Exhauriebat, ingemens laboribus;
 Quò posset infossus puer
 Longo die bis terque mutatæ dapis
 Inemori spectaculo;
 Quum promineret ore, quantum extant aquâ 35
 Suspensa mento corpora,
 Exsucca uti medulla, & aridum jecur
 Amoris esset poculum;
 Interminato quum semel fixæ cibo
 Intabuissent pupulæ. 40
 Non defuisse masculæ libidinis
 Ariminensem Foliam,
 Et otiosa credidit Neapolis,
 Et omne vicinum oppidum;
 Quæ sidera excantata voce Thessalâ 45
 Lunamque cælo deripit.
 Hic

28. *Aut furens aper.*] The vulgar Editions which read *currens aper* must certainly be faulty, since a Boar does not raise his Bristles in the Chace, but when he is obliged to stop and defend himself. Doctor Bentley and Mr. Sanadon have received a conjectural Correction of Heinsius, *Laurens aper*, as if the Poet intended to shew the Fierceness of this Boar by naming the Woods, in which he was bred. The Scholiast Acron explains *currens* by *furens*, or it seems rather to have been a various Lection, and it is here received upon his Authority.

33. *Longo die.*] *At length.* The Boy might possibly have lived three or four Days in this

Condition, and therefore the Poet says, the Witches changed his Meat frequently, that the Steam might provoke his Appetite. DAC.

Bis terque.] Which appears in all the Manuscripts, is very different from *bis terve*, which some Editions have received: The first signifies *often*; the second *seldom*.

37. *Exsucca.*] Of seven different Readings, which appear in the Manuscripts and Editions, this seems most natural, and best agrees with the Epithet, which Horace gives to *Jecur*. Mr. Cuninghame and Mr. Sanadon have taken it into the Text.

39. *Interminato cibo.*] *Forbidden Food.* If Scaliger had known the regular Construction of

Fierce as a Porcupine, or Boar,
In frightful Wreaths her Hair she wore.

Veia, who never knew Remorse,
Uplifts the Spade with feeble Force,
And breathless with the horrid Toil,
Deep-groaning breaks the guilty Soil,
Turns out the Earth, and digs a Grave
In which the Boy (as o'er the Wave
A lusty Swimmer lifts his Head)
Chin-deep sinks downward to the Dead,
O'er Dainties, chang'd twice thrice a-day,
Slowly to gaze his Life away,
That the foul Hags an amorous Dose
Of his parch'd Marrow may compose,
His Marrow, and his Liver dry'd,
The Seat where wanton Thoughts reside,
When fix'd upon his Food in vain,
His Eye-balls pin'd away with Pain.

Naples, for Idleness renown'd,
And all the Villages around,
Believe that Folia shar'd their Rites,
She who in monstrous Lusts delights,
Whose Voice the Stars from Heaven can tear,
And charm bright Luna from her Sphere.

Here,

of this Sentence, he would not have insulted our Poet with a violent and ill-judged Criticism. *Quum popula fixa cibo interminato intabuissefent femel.*

DAC.

41. *Mascula libidinis.* *Libido robusta, indomita.* Thus our Poet calls Sappho *mascula*, high-spirited, courageous; and Persius uses *mascula bilis* to express *vehementior* and *acrior bilis*.

SAN.

43. *Otiola Neapolii.* Naples, by the Advantages of its Situation, and Temperature of its Climate, was always regarded as the Seat of Idleness and Pleasure. Either this horrid Fact must have been generally known, or Horace hath taken a pleasant Manner of proving it, by calling Naples and all the neighbouring Villages, as Witnesses of it.

45. *Von*

Hic irrefectum sæva dente livido
 Canidia rodens pollicem,
 Quid dixit? aut quid tacuit? O rebus meis
 Non infideles arbitræ.
 Nox, & Diana, quæ silentium regis,
 Arcana quum fiunt sacra;
 Nunc, nunc adeste: nunc in hostiles domos
 Iram atque numen vertite.
 Formidolosis dum latent filvis feræ,
 Dulci sopore languidæ,
 Senem, quod omnes rideant, adulterum
 Latrent Suburanæ canes,
 Nardo perunctum, quale non perfectius
 Meæ elaborârint manus.
 Quid accidit? cur dira barbaræ minùs
 Venena Medæ valent,
 Quibus superbam fugit ulta pellicem
 Magni Creontis filiam,
 Quum palla, tabo munus imbutum, novam
 Incendio nuptam abstulit?
 Atqui nec herba, nec latens in asperis
 Radix fefellit me locis.
 Indormit unctis omnium cubilibus
 Oblivione pellicum.

50

55

60

65

70

Ha,

45. *Vox Thessalæ.*] The Thessalians are always represented as a wild, uncultivated Nation, and consequently must have been equally credulous and superstitious. Their Sorcerers were in high Reputation, as perhaps there are not more skilful Witches at present in the World than in Lapland.

51. *Silentium regis.*] The Ancients considered the Stars as a kind of Circle, in which

the Moon presided in Silence as their Queen.

DAQ.

59. *Nardo perunctum.*] Canidia represents her faithless Gallant perfumed with Essences, which she herself had made, *meæ elaborârint manus.* Nor is it unreasonable to believe that Canidia, who was accustomed to compose so many Drugs, should make Perfumes for her own Use. She had probably made a Present of

Here, with black Tooth, and livid Jaws,
Her unpar'd Thumbs Canidia gnaws,
And into hideous Accents broke,
In Sounds, how direfull thus she spoke,

Ye Powers of Darkness and of Hell,
Propitious to the magic Spell,
Who rule in Silence o'er the Night,
While we perform the mystic Rite,
Be present now, your Horrors shed,
In hallow'd Vengeance, on his Head.

Beneath the Forest's gloomy Shade,
While Beasts in Slumbers sweet are laid,
Give me the Lecher, old and lewd,
By barking Village-Curs pursued,
Expos'd to Laughter, let him shine
In Effence—ah! that once was mine.

What! do my strongest Potions fail,
Or than Medea's less prevail?
For the fair Harlot, proud of Heart

Deep felt the Vengeance of her Art;
Her Gown, with powerful Poisons dyed,
In Flames enwrap'd the guilty Bride.

But every Root and Herb I know,
And on what steepy Depths they grow,
And yet, with Effence round him shed,
He sleeps in some bold Harlot's Bed,

Or

of a Box of Essences to Varus, before she suspected his Inconstancy, but he ungratefully and perfidiously uses them to perfume his Person for some other Mistress; a very sufficient Reason for Resentment and Jealousy. SAN.

6r. *Quid accidit?*] In her magical Transports Canidia perceives, that the Drugs she

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had given to Varus, to break his new Chains, are without Effect. She imagines that she sees him going to her Rivals, in Contempt of her Charms; and she promises herself that the Philtre, which she is now preparing, shall bring him back to his former Engagements.

SAN.
Mr.

Ha, ha! solutus ambulat venefica

Scientioris carmine.

Non usitatis, Vare, potionibus

(O multa fleturum caput!)

Ad me recurre; nec vocata mens tua

Marsis redibit vocibus.

Majus parabo, majus infundam tibi

Fastidienti poculum;

Priusque cælum fidet inferius mari,

Tellure porrectâ super,

Quàm non amore sic mei flagres, uti

Bitumen atris ignibus.

Sub hæc puer, jam non, ut antè, mollibus

Lenire verbis impias;

Sed dubius unde rumperet silentium,

Misit Thyesteas preces.

Venena, magnum fas nefasque, non valent

Convertere humanam vicem.

Diris agam vos: dira detestatio

Nullâ expiatur victimâ.

75

80

85

90

Quin,

Mr. Dacier fancies, that Canidia had formed a little waxen Image, to represent her old Gallant; that she besmeared it with a Mixture, which she calls Essence, *Nardo perunctum*, and that she now perceives, by some Gesture and Motion of it, that her Incantments are ineffectual. This Remark is confirmed by her telling the Poet in the seventeenth Epode, that his impertinent Curiosity was convinced she could animate an Image of Wax,

*An quæ movere cereas imagines
(Ut ipse nosti curiosus.)*

68. *Fefellit.*] She is well assured, that she has not been mistaken in the Choice of her

Herbs, nor forgotten any thing necessary for her Potion.

69. *Indormis unctis.*] The Construction is perplexed and obscure, *Indormit in omnium pellicum (mearum) cubilibus unctis oblivione mei.* These Harlots have spread some Charms round his Bed, and anointed it with Essences proper to inspire a Forgetfulness for Canidia; or it is rather a Metaphor to shew, that these new Engagements had made him forget his Passion for Canidia. The Word *unctis* alludes perhaps to a Custom among Courtisans of anointing their Beds with Essences. DAC.

71. *Ha, ha!*] At last she discovers, that Varus had prevented or destroyed the Effects

Or walks at large, nor thinks of me,
By some more mighty Witch set free.
But soon the Wretch my Wrath shall prove,
By Spells unwonted taught to love,
Nor shall even Marſian Charms have Power,
Thy Peace, O Varus, to reſtore.
I'll fill, to bend thy haughty Soul,
With ſtronger Drugs a larger Bowl.
Sooner the Seas to Heaven ſhall riſe,
And Earth ſpring upwards to the Skies,
Than you not burn in fierce Deſire,
As melts this Pitch in ſmoaky Fire.

The Boy, with lenient Words no more,
Now ſtrives their Pity to implore;
With Rage yet doubtful what to ſpeak,
Forth from his Lips theſe Curſes break——
Your Spells may Right and Wrong remove,
But ne'er ſhall change the Wrath of Jove,
For while I curſe the direful Deed,
In vain ſhall all your Victims bleed.

Soon

of her Enchantments, by the Charms of another Witch more ſkilful. She therefore now prepares a Potion made of the Liver and Marrow of the Boy, which ſhe calls an unuſual Beverage, *non uſitata potio*, either becauſe ſhe was Inventreſs of this deteſtable Remedy, or becauſe ſhe never uſed it but upon extraordinary Occaſions. However, ſo well aſſured is ſhe of their Effect, that ſhe already threatens him, as if he were in her Power, *O multa ſteturum caput*.

76. *Marſi vocibus*.] The Marſians had the ſame Character of Witchcraft in Italy, as the Theſſalians had in Greece. But they particularly owed their Reputation to Marſus the

Founder of their Nation, who was the Son of Circe.

81. *Ut bitumen atris ignibus*.] Saying theſe Words Canidia throws a Lump of Pitch into the Fire, which ſhe calls *dark* or *gloomy*, either becauſe this might have been a general Epithet for magical Fires, which were made of ill-omened Timber, ſuch as Yew, Cypreſs, and wild Fig-Tree; or becauſe it was darkened by the Smoke of the Pitch.

87. *Venena magnum ſci nſuſque*.] *Venena valent convertere magnum ſci & nſuſ, ſed non valent convertere humanam vicem*. The Power of Witchcraft may change the natural Order of Things in this World, or confound what-

ever

Quin, ubi perire jussus exspiravero,
 Nocturnus occurram furor;
 Petamque vultus umbra curvis unguibus;
 (Quæ vis Deorum est Manium)
 Et inquietis affidens præcordiis,
 Pavore somnos auferam. 95
 Vos turba vicatim, hinc & hinc saxis petens,
 Contundet obscenas anus.
 Post, infepulta membra different lupi
 Et Esquilinæ alites; 100
 Neque hoc parentes, heu! mihi superstites,
 Effugerit spectaculum.

ever is esteemed right and wrong, good and evil, in the common Course of Nature, but shall never be able to alter the future Lot of human Kind; the Rewards and Punishments ordained by the Gods for Innocence and Guilt. To repeat the various Opinions of the Commentators upon this Passage would only perplex the Reader, or perhaps might render dark and difficult what is in itself open and easy. 100. *Esquilina alites.*] The Esquilian Hill was a Place of public Executions, and the Poor of Rome were buried there, in Ditches called

EPODE VI. In CASSIUM SEVERUM.

QUID immerentes hospites vexas, canis,
 Ignavus adversum lupos?
 Quin huc inanes, si potes, vertis minas,
 Et me remorsurum petis?

Nam,

Translated by Dr. DUNKIN.
 The Manuscripts and Scholiasts agree that this Ode was written against Cassius Severus; a Man of base Birth, and scandalous Life; but of considerable Abilities, to which he

largely indulged in public Accusations as an Orator, and in Satires and Libels as a Writer. His Character is thus drawn by Quintilian; If we read him with Judgement we shall find many Things in him worthy of Imitation; and

Soon as this mortal Spirit dies,
A midnight Fury will I rise:
Then shall my Ghost, though form'd of Air,
Your Cheeks with crooked Talons tear,
Unceasing on your Entrails prey,
And fright the Thoughts of Sleep away;
Such Horrors shall the Guilty know,
Such is the Power of Gods below.

Ye filthy Hags, with Showers of Stones
The vengeful Croud shall crush your Bones;
Then Beasts of Prey, and Birds of Air,
Shall your unburied Members tear,
And, while they weep their favourite Boy,
My Parents shall the vengeful Sight enjoy.

called *Puticuli*. The Birds, that came to this Hill to prey upon Carcasses of the Criminals, are called *Esquiline alites*.

101. *Heu.*] The Boy's last Thoughts are tenderly employed in reflecting upon the Grief

of his Parents; yet he seems to comfort them, and at the same time to confirm the Truth of his Prediction by that Consolation, which they shall receive in the Death of these Witches.

EPODE VI. To CASSIUS SEVERUS.

WHY dost Thou, fearful to provoke
The Wolf, attack offenceless Folk?
Turn hither, if you dare, your Spite,
And bark at Me, prepar'd to bite.

For

and if, with all the great Qualities of an Orator, which he possessed, he had given a Colouring and Gravity to his Orations, he might

justly be numbered among the most eminent: for he hath great Strength of Genius; a pleasing Severity of Manner, and a Raillery delicate

Nam, qualis aut Molossus, aut fulvus Lacon, 5
 Amica vis pastoribus,
 Agam per altas aure sublatâ nives,
 Quæcunque præcedet fera.
 Tu, quum timendâ voce complesti nemus, 10
 Projectum odoraris cibum.
 Cave, cave ; namque in malos asperrimus
 Parata tollo cornua ;
 Qualis Lycambæ spretus infido gener,
 Aut acer hostis Bupalò.
 An, si quis atro dente me petiverit, 15
 Inultus ut flebo puer?

delicate and easy ; but he allowed more to his natural Spleen, than to his Judgement.

Verf. 1. *Immerentes hospites.*] It is natural enough to believe that Horace entered into this Quarrel, in Defence of some of his Friends, whom Cassius had injured by his Calumnies. The Poet compares him to a Dog, that barks at an innocent Traveller, or

Guest, but dares not attack a Wolf. It is true, that Cassius had been bold enough to accuse some Persons of Distinction, but, when Horace wrote this Ode, the Reputation of this declaiming Satirist was so lost, that he could be dreadful only to the meanest of the People.

DAC. SAN.
 9. *Complesti.*

EPODE VII. *Ad POPULUM ROMANUM.*

QUO, quò, scelesti, ruitis? aut cur dexteris
 Aptantur enses conditi?
 Parumne campis atque Neptuno super
 Fusum est Latini sanguinis?

Non

After the Defeat of Brutus and Cassius, the Death of Sextus Pompeius, and the Resignation of Lepidus, Octavius and Antony alone remained in a Condition of disputing the sovereign Power. Sometimes Octavia ; some-

times their common Friends reconciled them ; but at length they came to an open Rupture in the Year 722, when all the Forces of the Republic were armed to give the last Stroke to Roman Liberty. During these Preparations,

For like a Hound or Mastiff keen,
That guards the Shepherd's flocky Green,
With Ears erect, and eager Haste,
Through Snows I drive each ravening Beast;
But You, when with your hideous Yelling
You fill the Grove, at Crusts are smelling,
Beware, beware; for, sharp as Spurs,
I lift my Horns to butt at Curs;
Fierce as Archilochus I glow;
Like Hipponax a deadly Foe.
If any Mungrel shall assail
My Character with Tooth and Nail;
What! like a Truant Boy, shall I
Do nothing in Revenge—but cry?

9. *Complesti.*] Mr. Dacier well observes that Horace by the Cadence of this Verse, and the Choice of Words, has happily represented the Openings of Hounds in a Forest.

10. *Proiectum cibum.*] Cassius is here re-

proached with suffering himself to be corrupted with Money, as a Dog is with a Crust. His Silence and his Eloquence were equally venal.

TORR.

EPODE VII. To the ROMAN PEOPLE.

WHITHER, Oh! whither do Ye madly run,
The Sword unsheath'd and impious War begun?
Has then too little of the Latian Blood
Been pour'd on Earth, or mix'd with Neptune's Flood?
'Tis

tions, Horace composed five or six Odes upon this Subject. His Design here is to represent to both Parties the Horrors of their criminal Diffensions, which threatened their common Country with total Ruin. He was not igno-

rant that the Ambition of the two Chiefs was the sole Cause of these Misfortunes; but he speaks with Reserve, nor does he declare for either of them, that he might not expose himself (since the Event of the War was yet uncertain)

Non ut superbas invidæ Carthagini 5
 Romanus arces ureret;
 Intactus aut Britannus ut descenderet
 Sacra catenatus viâ;
 Sed ut, secundum vota Parthorum, suâ 10
 Urbs hæc periret dexterâ.
 Neque hic lupis mos, nec fuit leonibus;
 Nunquam, nisi in dispar, feris.
 Furorne cæcos, an rapit vis acrior,
 An culpa? Responsum date.
 Tacent: & albus ora pallor inficit; 15
 Mentisque perculsi stupent.
 Sic est: acerba fata Romanos agunt,
 Scelusque fraternæ necis;
 Ut immerentis fluxit in terram Remi
 Sacer nepotibus cruor. 20

EPODE

certain) to the Resentment of the Conqueror.

Verf. 2. *Enses conditi.*] Peace had sheathed their Swords ever since the Death of Sextus Pompeius, that is, for more than two Years.

7. *Intactus Britannus.*] Julius Cæsar was the first of the Romans, who carried his Arms into Britain, and although Suetonius tells us, that he obliged the Britons to give Hostages, and imposed Tributes upon them, yet we may say, that he rather opened a Way for his Successors into the Island, than that he conquered it; or perhaps it was never totally subdued by the Romans. In the Time of Horace, the Reduction of this People was considered as a new Conquest, reserved for the Arms of Au-

gustus, from whence the Poet here calls them *Intacti*. He always mentions them with Epithets of Terrou, which represent them as a Nation formidable to the Romans, even in the highest Strength and Glory of their Republic.

7. *Descenderet.*] From the Top of the sacred Street They went downward to the Forum, and the Way from thence ascended to the Capitol. This Ascent was called *Clivus Capitolinus*.

9. *Parthorum.*] From the Defeat of Crassus in the Year 701, the Parthians were continually engaged in Wars with the Romans, who by their civil Dissensions confirmed, and, in some sort, perpetuated the Victory of their Enemies.

11. *Neque*

'Tis not that Romans with avenging Flame
Might burn the Rival of the Roman Name,
Or Britons, yet unbroken to our War,
In Chains should follow our triumphal Car,
But that the Parthian should his Vows enjoy,
And Rome, with impious Hand, Herself destroy.

The Rage of Wolves and Lions is confin'd;
They never prey but on a different Kind.
Answer, from Madness rise these Horrors dire?
Does angry Fate, or Guilt your Souls inspire?
Silent they stand; with stupid Wonder gaze,
While the pale Cheek their inward Guilt betrays.
'Tis so—The Fates have cruelly decreed,
That Rome for ancient Fratricide must bleed;
The Brother's Blood, which stain'd our rising Walls,
On his Descendants, loud, for Vengeance calls.

EPODE

11. *Neque hic lupis mos.*] Our Poet's Reasoning may look speciously enough in Poetry, but such Topics of Morality, drawn from the Actions of Beasts, can have nothing conclusive against the Nature of Man. They may be eluded by Pleasantry, or directly opposed by contrary Examples.

SAN.

13. *Furoris ca:as.*] *Cæcos rapit* is to be referred in common to *Furor*, to *Vis acrior* and to *Culpa*. The Poet attributes the Blindness of the Romans to an Excess of Fury, which transports them; to an Ascendant of Destiny which governs them; or to the Vengeance of the Gods which pursues them. He is cautious of ascribing the civil Wars to their true Cause; to the Ambition of Octavius and Antony.

VOL. I

SAN.

M m m

15. *Albus ora pallor inficit.*] The ordinary Reading is *Ora pallor albus inficit*. The Difference is only in the Arrangement of the Words, which however renders the Verse more harmonious and elegant. It appears in three Manuscripts, and has been received by all our later Editors.

17. *Sic est.*] After a pathetic Pause, Horace adheres to the two last Causes he had mentioned. He therefore imputes the civil Wars to the Destinies, *Acerba fata*, and to the Death of Remus, *Fraterna necis scelus*, as if the Destinies had condemned the Romans to expiate the Fratricide of that Prince by destroying each other. This was looking a great Way back, that he might remove the Ideas of the real Cause of the present Calamities.

SAN.

EPODE IX. *Ad MÆCENATEM.*

QUANDO repostum Cæcubum ad festas dapes,
 Victore lætus Cæsare,
 Tecum sub altâ (sic Jovi gratum) domo,
 Beate Mæcenas, bibam,
 Sonante mistum tibiis carmen lyrâ, 5
 Hæc Dorium, illis Barbarum?
 Ut nuper, ætus cum freto Neptunius
 Dux fugit ustis navibus,
 Minatus urbi vincla, quæ detraherat
 Servis amicus perfidis. 10
 Romanus, (eheu! posteri negabitis)
 Emancipatus fœminæ

Fert:

Before the general Battle of Actium, there were several small Engagements both by Sea and Land, between some Parties of both Armies, in which the Troops of Octavius had always the Advantage. At last the two Fleets failed, and all the Forces prepared for a decisive Action. Cleopatra, alarmed by the Danger, immediately fled, when Antony, meditating a secure Retreat, and abandoning to his Generals the Glory and Hazard of the Battle, followed her. When this first Success was known at Rome, Anxiety was instantly changed into Hope; Fortune seemed to have declared for Octavius, and a Detail of a complete Victory was every Hour expected. Horace could not be insensible to such happy Presages, and impatient to shew his Joy, he wrote instantly to Mæcenas, who was then at Actium with Octavius, and who had commanded the Liburnian Fleet in that Action. The Turn of this Ode is natural; the Poetry

animated by the Sentiment, and the Sentiment varied by the Poetry. The Date of this Piece cannot be disputed, since the Battle, which is the Subject of it, was fought on the 12th of September 723.

SAN.
 Vers. 5. *Sonante mistum.*] This Passage hath its Difficulties. The principal consists in knowing how two Instruments, which play in different Keys, can agree together in the same Concert. Mr. Dacier not only confesses his own Ignorance, but assures us, that ancient Music is entirely lost. Mr. Sanadon thinks his Countryman should only have professed his own Ignorance, and that he had not an Authority to answer for the Public.

Let us first explain the Words. *Carmen* signifies an Air, since Horace must suppose a Symphony of Instruments. *Mistum* shews that the Lyre and the Flutes played together in Concert; the Lyre in the Doric Key, the Flutes in the Phrygian or Barbarian; and that

in.

EPODE IX. To MÆCENAS.

WHEN shall we quaff, my Lord, the flowing Wine,
 Reserv'd for pious Feasts, and Joys divine?
 Cæsar with Conquest comes, and gracious Jove,
 Who gave that Conquest, shall our Joys approve:
 Then bid the Breath of Harmony inspire
 The Doric Flute, and wake the Phrygian Lyre;
 As late when the Neptunian Youth, who spurn'd
 A mortal Birth, beheld his Navy burn'd,
 And fled affrighted through his Father's Waves,
 With his perfidious Host; his Host of Slaves,
 Freed from those Chains, with which his Rage design'd,
 Impious! the freeborn Sons of Rome to bind.

The

in this manner they formed an agreeable Harmony. We cannot suppose, that these Instruments played the same Air upon different Keys at the same time, for this could never produce Harmony. It is sufficient to explain our Poet, that they succeeded alternately to each other, which is not difficult to comprehend.

Let us suppose an Air in which the lesser Third passes on to the Greater. The Lyre may then play in the Tone of the lesser Third; the Flutes may take the Tone of the greater Third, and the Lyre shall end in returning to the lesser Third. In this Supposition, although they play in different Keys, yet the Air is common to both Instruments, which is sufficient to explain the *mistum carmen*.

If the Reader consult an Edition of Ptolemy, published at Oxford in the Year 1682, he may find that our Half or lesser Third agrees with the Doric Tone; and our full and

greater Third with the Phrygian. Thus the Lyre and the Flutes may alternately play the same Air, and thus change and vary the Passions. A full Tone raises our Passions to their utmost Height of Pride or Pleasure; the half Tone, which is an imperfect Sound, checks these rising Passions, and leaves a Languor of Grief, Sadness or Despair, upon the Hearer. This seems to be Nature's Difference between Perfection and Imperfection in Music.

7. *Ut nuper.*] Horace artfully mentions the Victory of Octavius, by which Sextus Pompeius was oppressed with the whole Weight of War in the Sicilian Sea, and was obliged to fly into Asia. *Tota mole belli in Sicula freto Juvenis oppressus est.* Enflamed by his Success in a former Engagement with the Fleet of Octavius, he persuaded himself that he was the Son of Neptune. He put on an azure Robe, and offered Sacrifices to the God.

Fert vallum & arma miles, & spadonibus
 Servire rugosis potest:
 Interque signa turpe militaria
 Sol aspicit conopeum. 15
 Ad hoc frementes verterunt bis mille equos
 Galli, canentes Cæsarem;
 Hostiliumque navium portu latent
 Puppes sinistrorsum citæ. 20
 Iô triumphæ; tu moraris aureos
 Currus, & intactas boves.
 Iô triumphæ; nec Jugurthino parem
 Bello reportasti ducem;
 Neque Africanum, cui super Carthaginem 25
 Virtus sepulchrum condidit.

Terrâ

10. *Servis amicus perfidis.*] Pompey received all the Slaves, who would enter into his Service, and the Desertion was so great through Italy, that the Vestals offered Sacrifices and Prayers to prevent the Continuance of it. SAN.

12. *Emancipatus.*] This compounded Word is stronger than the simple *mancipatus*; thus *emirari*, for *valde mirari*; and in Virgil *everberari*, for *valde verberari*. Cleopatra had so perfectly subdued Antony and his Soldiers, that he frequently followed her Chariot on Foot, while the Romans thought themselves honoured by being her Guards, and bearing on their Shields the Name of Cleopatra.

DAC. SAN.

17. *Ad hoc.*] Enraged at such a Sight. *Galli frementes ad hoc spectaculum.* Amyntas, King of the Gallogræci, quitted the Party of Antony, and went over to Octavius. *Rex Amyntas maximo & præcipiti periculo transmisit ad Cæsarem.* VELL. Therefore Mr. Sanderdon thinks, that these are the People whom the Poet calls Galli, since the Gauls, properly

so named, are never mentioned, by any Historian, in the Battle of Actium. Titus Livius oftener calls this Nation *Galli*, than *Gallogræci*.

The old Commentator prettily remarks, that to make the Romans more infamous, the Poet says, Even the Gauls disdained to serve under the Command of a Woman and her Eunuchs.

19. *Hostiliumque navium.*] There is indeed some Perplexity in the Text, but not less in the Explications of our Interpreters. Let us range the Sentence: *Puppæ hostilium navium citæ sinistrorsum latent in portu.* By *Puppæ* we may simply understand *hostiles naves*, and *citæ* may signify *motæ* or *actæ*, from the Verb *cito*. Before the general Engagement, and even at the Beginning of it, several Troops by Sea and Land went over to the Party of Cæsar. Horace speaks of this double Desertion in these two Distichs. The Fleets were in the Gulph of Ambrasia; that of Antony on the Right Hand along the Southern Coast, that

The Roman Troops (Oh! be the Tale denied
By future Times) enslav'd to Woman's Pride,
And to a wither'd Eunuch's Will severe
Basely subdued, the Toils of War could bear.
Amidst the Roman Eagles Sol survey'd,
O Shamel th' Ægyptian Canopy display'd;
When twice a thousand Gauls aloud proclaim,
Indignant at the Sight, great Cæsar's Name,
And a brave Fleet, by just Resentment led,
Turn'd their broad Prows, and to our Havens fled.

Come, God of Triumphs, bring the golden Car,
The untam'd Heifers, and the Spoils of War,
For He, whose Virtue rais'd his awful Tomb
O'er ruin'd Carthage, ne'er return'd to Rome
So great and glorious, nor could Lybia's Field
To Thee, O Triumph, such a Leader yield.

Pursued

that of Octavius on the Left, along the North Shore. On this Situation depends the second Distich. The Vessels, which abandoned Antony, had no other Course to steer into the Ports possessed by Octavius, but from the Right-side of the Gulph to the Left.

The Poet ascribes these Desertions to the Conduct of Cleopatra, who was not ashamed to display her Luxury, even in the midst of a Camp. His whole Indignation falls upon this Princess, nor does he say any thing, that can be personally applied to Antony. He only describes him in general by calling him the Roman Soldier, and the conquered Enemy. *Romanus miles, victus hostis.* SAN.

21. *Id triumphe.*] Horace addresses his Prayers to Triumph, as to a God, and upon the News of Antony's and Cleopatra's Flight, without waiting for the Decree of the Senate, he declares that Octavius had deserved the Honours of a Triumph. SAN.

25. *Africanum*] Appears in several Manuscripts and ancient Editions, and has been received by all later Editors. The Commentators are divided in their Judgement, and indeed with very specious Arguments on both Sides, whether Horace intended the great Scipio, or his adopted Grandson Scipio Æmilianus, who ruined Carthage. Torrentius and Mr. Dacier think, that the Poet had in view a remarkable Circumstance in the first Scipio's History. Having defeated Hannibal, he was banished by the Ingratitude of his Country to Linternum, where he died and was buried without Pomp or Ceremony by his Wife. His Virtue, says Horace, erected a more magnificent Tomb to him in Carthage, which he had subdued, than the Romans could have rais'd to preserve his Memory, if they had been less unjust and ungrateful.

33. *Capaciores*

Terrā marique victus hostis, Punico
 Lugubre mutavit sagum:
 Aut ille centum nobilem Cretam urbibus
 Ventis iturus non suis, 30
 Exercitatas aut petit Syrtes Noto,
 Aut fertur incerto mari.
 Capaciores affer huc, puer, scyphos,
 Et Chia vina aut Lesbica,
 Vel, quod fluentem nauseam coërceat, 35
 Metire nobis Cæcubum.
 Curam metumque Cæsaris rerum juvat
 Dulci Lyæo solvere.

33. *Capaciores affer scyphos.*] Our Poet's Joy was too lively to wait the Return of Mæ- cenas. He celebrates the Victory of Octavius the Moment he receives the News, and he thinks

EPODE X. *In MÆVIUM.*

MALA soluta navis exit alite
 Ferens olentem Mævium.
 Ut horridis utrumque verberes latus,
 Auster, memento fluctibus:
 Niger rudentes Euris, inverfo mari, 5
 Fractosque remos differat.

Infurgat

Mævius appears to be one of the Persons, who are brought upon the Stage of the World by Nature to be the Sport of Fame. The two greatest Poets of the Augustan Age have handed him down to latest Posterity; but surely such an Immortality is far less valuable than perfect Oblivion. His Name has passed into a Proverb, which joins, in one Idea, a wretched Versificator, and a Sloven. It does not appear in what Manner he had offended Virgil and Horace; probably by presuming to think himself their Equal; or perhaps by writing Verses against them. SAR.
Verf.

Pursued by Land and Sea, the vanquish'd Foe
Hath chang'd his Purple for the Garb of Woe;
With Winds, no more his own; with shatter'd Fleet,
He seeks the far-fam'd hundred Towns of Crete;
To tempest-beaten Lybia speeds his Way,
Or drives a Vagrant through th' uncertain Sea.

Boy, bring us larger Bowls, and fill them round
With Chian, or the Lesbian Vintage crown'd,
Or rich Cæcubian, which may best restrain
These sickening Qualms, and fortify the Brain.
Th' inspiring Juice shall the gay Banquet warm,
Nor Cæsar's Danger shall our Fears alarm.

thinks his Apprehensions for the Safety of that Prince ought to cease, because it was not known at Rome that he intended to complete

his Conquest by pursuing Antony, and exposing himself to new Dangers. DAC.

EPODE X. TO MÆVIUS.

WHEN filthy Mævius hoists the spreading Sail,
Each luckless Omen shall prevail.
Ye Southern Winds, invert the foamy Tides,
And bang his labouring Vessel's Sides;
Let Eurus rouse the Main with blackening Roar,
Crack every Cable, every Oar.

May

Verf. 4. *Auster.*] It is remarkable that Horace mentions those Winds alone, which were contrary to the Voyage of this unfortunate Rhimer. He even makes a Difference between them, and addresses himself particularly to the South, for its Power over those Seas,

especially the Entrance into the Gulf of Venice. The West Wind could not justly be mentioned, since it must have been favourable to his Voyage. SAN.

13. *Quum Pallas.*] The Goddess might have instantly revenged this Affront, but the Insult.

Infurgat Aquilo, quantus altis montibus

Frangit trementes ilices;

Nec sidus atrâ nocte amicum appareat,

Quâ tristis Orion cadit;

10

Quietiore nec feratur æquore

Quàm Graia victorum manus;

Quum Pallas usthâ vertit iram ab Ilio

In impiam Ajacis ratem.

O quantus instat navitis sudor tuis,

15

Tibique pallor luteus,

Et illa non virilis ejulatio,

Preces & aversum ad Jovem;

Ionius udo quum remugiens sinus

Noto carinam ruperit!

20

Opima quòd si præda curvo litore

Porrecta mergos juveris;

Libidinosus immolabitur caper,

Et agna tempestatibus.

EPODE

Insult *Spretæ injuria formæ* offered to her by Paris, was nearer to her Heart, and Ajax was suffered to depart in Safety while She was burning Troy. Thus our Poet, says Mr. Dacier, would insinuate, that when Beauty and Chastity are equally offended, Beauty always demands the first Reparation.

15. *O quantus instat.*] Horace is not contented with loading Mævius with Imprecations, but promises himself that they shall take Effect. He already beholds him struggling against the Tempest, and surrounded by the Terrours of Death. His Vengeance is not satisfied even here, but extends to the

Carcass of this Unfortunate. Surely this were too violent against a Man only for being a Sloven.

SAN.

18. *Preces & aversum*] Horace does not say, that Prayers to the Gods are Instances of our Cowardice in Time of Danger; but pleasantly represents Mævius uselessly addressing his Vows to Jupiter, who disdains to hear him. The Indignation of this God necessarily supposes that Mævius was guilty of some enormous Crimes, for his slovenly Filthiness alone could not justly occasion his Shipwreck.

SAN.

21. *Opima*

May Northern Storms rise dreadful o'er the Floods,
 As when they break the Mountain-Woods,
 And while Orion sets in watry Light,
 Let not a Star shine through the Night.
 Mayst Thou no kinder Winds, O Mævius, meet,
 Than the victorious Grecian Fleet,
 When Pallas turn'd her Rage from ruin'd Troy,
 The impious Ajax to destroy.
 With Streams of Sweat the toiling Sailor glows,
 Thy Face a muddy Paleness shows,
 Nor shall thy vile unmanly Wailings move
 The Pity of avenging Jove:
 While watry Winds the bellowing Ocean shake,
 I see thy luckless Vessel break;
 But if thy Carcass reach the winding Shore,
 And Birds the pamper'd Prey devour,
 A Lamb and lustful Goat shall thank the Storm,
 And I the Sacrifice perform.

EPODE

21. *Opima præda.*] We may conclude from this Expression that Mævius was excessively fat, which must have rendered all bad Scents about him more insupportable. Perhaps the Poet alludes to Victims fattened for Sacrifice.

TORR.

23. *Immolabitur caper.*] Sacrifices were offered to Tempests to turn away their Rage, or to make them cease; but Horace promises a Victim to them to increase their Violence against this unfortunate Mævius. He makes the first Vows, that their Godships might remember they were in Honour engaged to him, and ought not to listen to the Cries of Mævius in his Distress.

VOL. I.

N n n

A Goat was not usually sacrificed to Tempests, but our Poet seems to chuse it, because it has of all Animals the most offensive Rankness of Smell, as Mævius had of all Mankind some natural Scents most disagreeable. Perhaps by the Epithet *libidinosus* Horace intended the Debauches of Mævius, which might have contributed to this Nastiness of his Person.

MARCILIUS.

Et agna.] The Greeks sacrificed a black male Lamb to the Tempests, whom they worshipped as Gods; the Romans offered them a black Ewe, as to Goddesses, *Tempestates*.

EPODE XI. *Ad PETTIUM.*

PETTI, nihil me, ficut antea, juvat
 Scribere versiculos, amore perculsum gravi;
 Amore, qui me, præter omnes, expetit
 Mollibus in pueris, aut in puellis urere.
 Hic tertius December, ex quo distiti 5
 Inachiâ furere, filvis honorem decutit.
 Heu! me, per Urbem (nam pudet tanti mali)
 Fabula quanta fui! Conviviorum ut pœnitet,
 In queis amantem & languor & silentium
 Arguit, & latere petitus imo spiritus! 10
 Contrane lucrum nil valere candidum
 Pauperis ingenium! querebar, applorans tibi,
 Simul calentis inverecondus Deus
 Fervidiore mero arcana promorat loco.
 Quod si meis inæstuet præcordiis 15
 Libera bilis, ut hæc ingrata ventis dividat
 Fomenta, vulnus nil malum levantia;
 Desinet imparibus certare summotus pudor.
 Ut hæc severus te palam laudaveram,
 Jussus abire domum, ferebar incerto pede 20
 Ad

Horace in this Ode complains that Advice of Friends, Pride of Resentment, and all Regard for public Reputation, are useless in Matters of Love; for as soon as he has disengaged Himself from one Intrigue, he enters into another. From hence he pleasantly recounts the Story of his Passion for Inachia, the Beauties of which Scaliger could little have understood, since he hardly pronounces it rude, disagreeable, and unworthy of being read.

DAC.

Lambinus first divided the second Verses of this Ode, upon Authority of some Manuscripts; but Doctor Bentley has largely proved, that such a Division not only contradicts all ancient Writers upon the Measures of Lyric Verses, but assures us, that it is not found in the best Manuscripts.

Vers. 13. *Inverecondus Deus.*] This Passage hath been explained in the twenty-seventh Ode of the first Book.

16. *Ingrata*

EPODE XI. To PETTIUS.

SINCE cruel Love, O Pettius, pierc'd my Heart,
 How have I lost my once-lov'd Lyric Art?
 Thrice have the Woods their leafy Honours mourn'd,
 Since for Inachia's Beauties Horace burn'd.
 How was I then (for I confess my Shame)
 Of every idle Tale the laughing Theme?
 Oh! that I ne'er had known the jovial Feast,
 Where the deep Sigh, that rends the labouring Breast,
 Where Languor, and a gentle Silence shows,
 To every curious Eye, the Lover's Woes.

Pettius, how often o'er the flowing Bowl,
 When the gay Liquor warm'd my opening Soul,
 When Bacchus, jovial God, no more restrain'd
 The modest Secret, how have I complain'd,
 That wealthy Blockheads, in a Female's Eyes,
 From a poor Poet's Genius bear the Prize?
 But if a generous Rage my Breast should warm,
 I swore——no vain Amusements e'er shall charm
 My aching Wounds. Ye vagrant Winds receive
 The Sighs, that sooth the Pains they should relieve ;

Here

16. *Ingrata fomenta.*] Horace calls Tears, Complaints, Sighs and Silence *Fomenta*, since they really encourage our Passions and give them new Force.

18. *Imparibus certare.*] *Pudor summotus desinet certare* for *ita summovebitur ut desinat*. The first Reflexion made by a Man of Spirit, who has been ill treated by his Mistress is, that it is not only not dishonourable to yield her to an unworthy Rival, but that it would

be shameful to dispute the Possession of her. Horace means by *impares* those Rivals, who carry away the Prize of Beauty by the Power of Gold.

DAC.

19. *Laudaveram.*] This Verb in good Authors often signifies to speak, to declare. We may also understand it here, *When Horace had applauded himself for this gallant Resolution.*

CRUQ.

Ad non amicos, heu! mihi postes, & heu!
 Limina dura; quibus lumbos & infregi latus.
 Nunc, gloriantis quamlibet mulierculam
 Vincere mollitie, amor Lycisci me tenet:
 Unde expedire non amicorum queant
 Libera consilia, nec contumeliæ graves;
 Sed alius ardor, aut puellæ candidæ,
 Aut teretis pueri, longam renodantis comam.

25

EPODE XIII. *Ad AMICUM.*

HORRIDA tempestas cœlum contraxit; & imbres
 Nivesque deducunt Jovem:
 Nunc mare, nunc sylvæ
 Threicio Aquilone sonant. Rapiamus, amice,
 Occasionem de die;
 Dumque virent genua,
 Et decet, obductâ solvatur fronte senectus.
 Tu vina Torquato move
 Consule pressa meo.

5

Cætera

One of our Poet's Friends had probably received some bad News, in which his Fortune was deeply interested. Horace employs his Muse to comfort, and advise him, in the Spirit of Epicurean Philosophy, to sweeten his Cares with Music, Wine and a Companion. To give a greater Authority to his Moral, he takes it from the Mouth of Chiron, who utters his Maxims to young Achilles with as awful an Air, as if he were pronouncing the Oracles of Wisdom. This Turn is pleasant,

ingenious, well chosen, and artfully conducted. Perhaps, the gravest Precepts of the Stoical School could not have been more happily employed.

SAN.

Verf. 1. *Cælum contraxit.*] When the Clouds are collected, the Sky seems contracted. When they disperse, it appears open and expanded. Such is the Force of the Verb *contrahere*.

DAC.

7. *Obductâ solvatur fronte senectus.*] The Poet says, *Senectus, quæ est obducta fronte, solvatur,*

Here shall my Shame of being conquer'd end,
Nor with such Rivals will I more contend.

When thus, with solemn Air, I vaunting said,
Inspir'd by thy Advice I homeward sped,
But ah! my Feet in wonted Wanderings stray,
And to no friendly Doors my Steps betray,
There I forgot my Vows, forget my Pride,
And at her Threshold lay my tortur'd Side.

EPODE XIII. To a FRIEND.

SEE what horrid Tempests rise,
And contract the clouded Skies;
Snows and Showers fill the Air,
And bring down the Atmosphere.
Hark! what Tempests sweep the Floods!
How they shake the ratling Woods!

Let us, while it's in our Power,
Let us seize the fleeting Hour;
While our Cheeks are fresh and gay,
Let us drive old Age away,
Let us smoothe its gather'd Brows,
Youth its Hour of Mirth allows.

Bring us down the mellow'd Wine,
Rich in Years, that equal mine;

Prithee

vatur, instead of *frons obdueta*, *qualis est senectutis*, *solvatur*. Thus *frons obdueta* signifies *tristitia* and *solvatur* means *amandatur*.

They, who are conversant in the Language of Poets, know that such Transpositions are familiar to them.

SAN.

10., *Cetera*.

Cætera mitte loqui. Deus hæc fortasse benignâ 10
 Reducet in sedem vice.

Nunc & Achæmenio
 Perfundi nardo juvat, & fide Cylleneâ
 Levare duris pectora
 Solitudinibus; 15

Nobilis ut grandi cecinit Centaurus alumno;
 Inviçte mortalis, Deâ
 Nate puer Thetide,

Te manet Affaraci tellus, quam frigida parvi
 Findunt Scamandri flumina, 20
 Lubricus & Simois :

Unde tibi reditum curto subtemine Parcæ
 Rupere; nec mater domum
 Cærule te revehet.

Illic omne malum vino cantuque levato,
 Deformis ægrimoniz ac
 Dulcibus alloquiis.

EPODE

10. *Cætera.*] Every Thing, that does not encourage Good-humour, every Thing, that can disturb our Pleasures.

BOND.

Deus hæc fortasse.] This God, in the Religion of Epicureans, was Fortune; but in Stoical Principles, the first Mover and Master of the Universe, which he rules and conducts by his Providence.

TORR.

22. *Curto.*] This Correction, which only changes a single Letter, is, in Mr. Sanadon's Opinion, one of the happiest, that the Criticism of Doctor Bentley hath produced. The usual Reading *certo subtemine* is hardly to be

understood, and ambiguous, if not vicious, in the Construction. If the Fates had granted Achilles an happy Return, Horace might equally have said *Parcæ tibi reditum duxere certo subtemine*. This Epithet is therefore too general, nor does it well agree with *rupere*. But in saying, *Parcæ tibi reditum rupere curto subtemine*, his Phrase is clear from all Perplexity, and his Thought perfectly open. Heinsius observes, in his Notes upon Ovid, that the Copyists frequently quarrel with the Word *curtus*, which they sometimes change into *curvus*, and sometimes into *cervus*.

Prithee talk no more of Sorrow,
To the Gods belong to-morrow,
And, perhaps, with gracious Power,
They may change the gloomy Hour.
Let the richest Essence shed
Eastern Odours on your Head,
While the soft Cyllenian Lyre
Shall your labouring Breast inspire.

To his Pupil, brave and young,
Thus the noble Centaur sung;
Matchless Mortal! though 'tis thine,
Proud to boast a Birth divine,
Yet the Banks, with cooling Waves
Which the smooth Scamander laves;
And where Simois with Pride
Rougher rolls his rapid Tide,
Destin'd by unerring Fate,
Shall the Sea-born Hero wait.
There the Sisters, fated Boy,
Shall thy Thread of Life destroy,
Nor shall azure Thetis more
Waft Thee to thy natal Shore;
Then let Joy and Mirth be thine,
Mirthful Songs, and joyous Wine,
And with Converse blithe and gay,
Drive all gloomy Cares away.

EPODE

EPODE XIV. *Ad NEÆRAM.*

NOX erat, & cœlo fulgebat Luna sereno
Inter minora sidera,

Quum tu magnorum numen læsura Deorum

In verba jurabas mea,

Arctius atque ederâ procera astringitur ilex,

Lentis adhærens brachiis;

Dum pecori lupus, & nautis infestus Orion

Turbaret hibernum mare,

Intonsosque agitare Apollinis aura capillos,

Fore hunc amorem mutuum.

O dolitura meâ multum virtute, Neæra:

Nam si quid in Flacco viri est,

Non feret assiduas potiori te dare noctes;

Et quæret iratus parem:

Nec semel offensæ cedet constantia formæ,

Si certus intrarit dolor.

At tu, quicumque es felicior, atque meo nunc

Superbus incedis malo;

Sis pecore & multâ dives tellure licebit,

Tibique Pactolus fluat,

20
Nec

This Ode hath a Simplicity, which perhaps made it appear little valuable to the Interpreters; for whatever is most natural is least striking in Works of this Kind. However we shall find this Poem full of Passion, and warm Expressions of Nature, that really speak the Language of the Heart. DAC.

Verf. 1. *Nox erat.*] A Lover loves to be very circumstantial upon all Occasions, which he remembers with Pleasure. Yet Horace

does not, for this Reason alone, recount these little Particularities. He would raise the Confusion of Neæra, by bidding her recollect, that the Night and the Moon were Witnesses of those Vows, which She was determined to violate, even while She was making them. *Deorum numen læsura.* DAC.

7. *Dum pecori lupus.*] This was probably the Form of the Oath, which Horace dictated to Neæra, and by which he would insinuate that

EPODE XV: To NEÆRA.

CLEAR was the Night, the Face of Heaven serene,
 Bright shone the Moon amidst her starry Train,
 When round my Neck as curls the Tendril-Vine---
 (Loose are its Curlings, if compar'd to thine)
 'Twas then, insulting every heavenly Power,
 That, as I dictated, You boldly swore;
 While the gaunt Wolf pursues the trembling Sheep;
 While fierce Orion harrows up the Deep;
 While Phœbus' Locks float wanton in the Wind,
 Thus shall Neæra prove, thus ever kind.

But, if with aught of Man was Horace born,
 Severely shalt Thou feel his honest Scorn,
 Nor shall He tamely bear the bold Delight,
 With which his Rival riots out the Night,
 But in his Anger seek some kinder Dame,
 Warm with the Raptures of a mutual Flame,
 Nor shall thy Rage, thy Grief, or angry Charms
 Recall the Lover to thy faithless Arms.
 And Thou, who-e'er Thou art, who joy to shine,
 Proud as Thou art, in Spoils, which once were mine,
 Though wide thy Land extends, and large thy Fold,
 Though Rivers roll for Thee their purest Gold,

Though

that Earth, Air and Skies should be Avengers
 of her Perjury, as they were Witnesses of her
 Oath.

15. *Semel offensæ.*] The ancient Commen-
 tator justly remarks, that this Epithet *offensæ*
 is a passive, with an active Signification. Of-
 VOL. I.

senſa forma therefore signifies *Forma, quæ me*
offendit.

16. *Si certus intravit dolor.*] When Horace
 writes, *Si certus intravit dolor*, he does not
 mean *intravit me*, for the conditional *Si* would
 destroy the following, *Et quæret iratus parem.*
 Nor

O o o

Nec te Pythagoræ fallant arcana renati,
 Formæque vineas Nireæ;
 Eheu! translatos aliò mœerebis amores:
 Ast ego viellim riserò.

Nor does he design to soften his Menaces
 against his Mistress, but continues to threaten
 her, that not all her Beauty shall be able to
 vanquish his Resentments, even though she
 should be really concerned for having offended

him. *Si* is used for *etiam*, and *te* must be
 understood, *etiam* certus dolor intravit te.
 We are obliged for this Explanation of the
 Passage to Monsieur Chevreau.

21. *Nec te Pythagoræ.*] Horace they mean
 natural

ÉPODE XVI. *Ad ROMANOS.*

ALTERA jam teritur bellis civilibus ætas,
 Suis & ipsa Roma viribus ruit.
 Quam neque finitimi valuerunt perdere Marfi,
 Minacis aut Etrusca Porſenæ manus;
 Æmula nec virtus Capuæ, nec Spartacus acer,
 Novisque rebus infidelis Allobrox;
 Nec fera cærulea domuit Germania pube,
 Parentibusque abominatus Annibal,
 Impia perdemus devoti sanguinis ætas?
 Ferisque rursus occupabitur solum?

5

10

Barbarus

The Republic had been engaged in civil
 Wars almost sixty Years, and the Quarrel
 between Octavius and Antony threatened her
 with a general Dissolution. Rome, the Cen-
 tre of Empire, was divided between the two
 Chiefs; the Adriatic was covered with more
 than seven hundred Vessels; a Battle was ex-
 pected, and that Battle was to decide the Fate
 of the Universe. So interesting an Event in-

grossed the Minds of all Mankind. An In-
 certitude of the Success alarmed them, and a
 Remembrance of the preceding Wars col-
 lected into one Point of View all the Horrors,
 which they had produced.

Horace, amidst these Scenes of Terror,
 composed this Ode, in which he proposes to
 the Romans a Desertion of their Country,
 and a Retreat into the fortunate Islands,
 where

Though Nature's Wisdom in her Works were thine,
And Beauties of the human Face divine,
Yet soon thy Pride her wandering Love shall mourn,
While I shall laugh, exulting in my Turn.

natural Philosophy, of which Pythagoras was *non sordidus auctor*; or particularly his Doctrine of the Metempsychosis, from whence he calls him *renatus*.

22. *Formaque vincas Nireæ.*] Our Poet

reckons three Things extremely necessary in Affairs of Love; Wit, Beauty and Riches. A Person as handsome as Nireus must have been a dangerous Rival to Horace, who certainly was not very comely. DAC.

EPODE XVI. *To the ROMANS.*

IN endless, civil War, th' imperial State
By her own Strength precipitates her Fate.
What neighbouring Nations, fiercely leagu'd in Arms,
What Persena, with insolent Alarms
Threatening her Tyrant Monarch to restore;
What Spartacus, and Capua's rival Power;
What Gaul, tumultuous and devoid of Truth,
And fierce Germania, with her blue-eyed Youth;
What Hannibal, on whose accursed Head
Our Sires their deepest Imprecations shed,
In vain attempted to her awful State,
Shall we, a Blood-devoted Race, compleat?

Again

where the Gods promised them a Life more peaceful and happy.

This Piece, in the Opinion of Mr. Sanadon, appears to be the Work of a great Poet, whether we consider it with regard to the Circumstances, in which it was composed, or the Manner in which it is conducted. Mr.

le Fevre thinks it a Performance of a young Poet, and Scaliger calls it an impertinent, ridiculous, impudent Attempt of persuading three hundred thousand Romans to quit their Country.

Verf. 1. *Bellis civilibus*] The civil Wars between Marius and Sylla, which began in 666,

Barbarus heu! cineres infistet victor, & urbem
 Eques sonante verberabit ungula?
 Quæque carent ventis & solibus ossa Quirini,
 (Nefas videre) dissipabit insolens?
 Fortè, (quod expediat) communiter aut melior pars, 15
 Malis carere quæritis laboribus?
 Nulla fit hac potior sententia (Phocæorum
 Velut profugit execrata civitas;
 Agros atque lares patrios, habitandaque fana
 Apris reliquit & rapacibus lupis) 20
 Ire pedes quocunque ferent, quocunque per undas
 Notus vocabit, aut protervus Africus.
 Sic placet? an melius quis habet suadere? Secundâ
 Ratem occupare quid moramur alite?
 Sed juremus in hæc: simul imis faxa renarint 25
 Vadis levata, ne redire sit nefas;
 Neu conversa domum pigeat dare lintea, quando
 Padus Matina laverit cacumina;
 In mare seu celsus procurrerit Apenninus;
 Novæ monstra junxerit libidine 30
 Mirus amor; juvet ut tigres subsidere cervis,
 Adulteretur & columba miluo;

Credula

666, were never perfectly extinguished until the Death of Antony, 724. Horace therefore says, that this was the second Age of those Wars, because they had commenced in the preceding Century.

Augustus did not love to hear these Wars called civil Wars; but Horace gives them their universal and real Name; nor did he think himself obliged to preserve so much Delicacy to a Person, whose Success was yet doubtful; who was absent, and who had not Leisure to attend to such a Minuteness. CRUQ. SAN.

6. *Infidelis Allobrox.*] The Commentators, in general, here understand the Germans, but Mr. Dacier confesses, that the Character better agrees with the Gaulish Nation, who were ever inconstant, faithless, and Lovers of Change.

15. *Quod expediat.*] *Quod profit; quod bene vertat*, were Forms of Law, and used in Consultations. The Reading *quid expediat* has thrown our Interpreters into inexplicable Perplexities. Rutgerius, by the Change of a single Letter, has let in Light upon the Passage,

Again shall savage Beasts these Hills possess?
 And fell Barbarians, wanton with Success,
 Scatter our City's flaming Ruins wide,
 Or through her Streets in vengeful Triumph ride,
 And her great Founder's hallow'd Ashes spurn,
 That sleep uninjur'd in their sacred Urn?

But some, perhaps, to shun the rising Shame
 (Which Heaven approve) would try some happier Scheme.
 As the Phocæans oft for Freedom bled,
 At length, with imprecated Curses, fled,
 And left to Boars and Wolves the sacred Fane,
 And all their Household Gods, ador'd in vain,
 So let us fly, as far as Earth extends,
 Or where the vagrant Wind our Voyage bends.

Shall this, or shall some better Scheme prevail?
 Why do we stop to hoist the willing Sail?
 But let us swear, when floating Rocks shall gain,
 Rais'd from the Deep, the Surface of the Main;
 When lowly Po the Mountain-Summit laves,
 And Apennine shall plunge beneath the Waves;
 When Nature's Monsters meet in strange Delight,
 And the fell Tygres shall with Stags unite;
 When the fierce Kite shall wooe the willing Dove,
 And win the Wanton with adulterous Love;

When

sage, by which we can discover its true Meaning.

18. *Excerpta*.] The Phocæans, being besieged by Harpagus, General of the Persians, demanded one Day's Truce to deliberate upon the Propositions he had sent to them, and desired, that he would draw off his Army from their Walls. As soon as Harpagus had consented, they carried their most valuable Ef-

fects, their Wives and Children aboard their Ships. Then throwing a Mass of glowing Iron into the Sea, they bound themselves by Oath never to return to their Country until that Mass should rise to the Surface of the Water. From hence a Grecian Proverb, *As long as the Phocæan Mass of Iron shall continue at the bottom of the Ocean.* Their Story is told by Herodotus and Strabo.

31. *Juvet*

Credula nec rayos timeant armenta leones,
 Ametque falsa levis hircus æquora.
 Hæc, & quæ poterunt reditus abscindere dulces, 35
 Eamus omnis execrata civitas;
 Aut pars indocili melior grege: mollis & exspes
 Inominata perprimant cubilia.
 Vos, quibus est virtus, muliebrem tollite luctum,
 Etrusca præter & volate litora. 40
 Nos manet Oceanus circumvagus; arva, beata
 Petamus arva, divites & insulas;
 Reddit ubi Cererem tellus inarata quotannis,
 Et imputata floret usque vinea;
 Germinat & nunquam fallentis termes olivæ, 45
 Suamque pulla ficus ornat arborem;
 Mella cava manant ex ilice: montibus altis
 Levis crepante lympha defilit pede.

Illic

31. *Furvet ut tigris.*] Mr. Dacier not injudiciously remarks, that if there be any Characters of a young Poet in this Ode, they appear in the Number of Impossibilities, which are collected here. When we write upon so melancholy a Subject as this, or on a Project so difficult of Execution, we should not thus indulge our Wit in wandering through all Nature for Images and Comparisons. If this Liberty were allowed to us, yet we ought to conceal it; for a real Grief would express itself in another Manner. Horace should have imitated the Phocæans, who, throwing their Masses of Iron into the Sea, swore never to return until it should float again. They departed immediately, nor amused themselves in finding other Impossibilities, or forming other Images.

33. *Ravus.*] Four Manuscripts have preserved this Reading, which our late Editors have received instead of *flavus*, or *sevus*, that appear in common Editions.

35. *Reditus dulces*] So powerful is the Love of our Country, that no Vows and Imprecations can be too strong to engage us never to return. Perhaps, the Poet had the Example of the Phocæans in View, the greater Part of whom, touched with Compassion for their City, violated all their Oaths, and returned to their Country.

41. *Nos manet.*] These Lines will bear a different Interpretation according to the Pointing. Almost all our Editions place a Stop after *circumvagus arva*; but this Epithet seems to present an Idea too vast to be confined to any particular Sea, which might encircle these blissful Islands.

42. *Divites insula.*] These Words are not synonymous with *arva beata*. The first shew the Temperature of the Climate; the second the Fruitfulness of the Soil. Horace indeed hath separately used these Expressions in the same Sense; but when he unites them, he gives them different Significations. SAN.

When Herds on brindled Lions fearless gaze,
And the smooth Goat exults in briny Seas,
Then, and then only, to the tempting Gale,
To spread repentant the returning Sail.

But to cut off our Hopes; those Hopes that charm
Our Fondness home, let Us with curses arm
These high Resolves. Thus let the Brave and Wise,
Whose Souls above th' indocile Vulgar rise;
And let the Croud, who dare not hope Success,
Inglorious, these ill-omen'd Seats possess.

But Ye, whom Virtue warms, indulge no more
These female Complaints, but quit this fated Shore;
For Earth-surrounding Sea our Flight awaits,
Offering its blissful Isles, and happy Seats,
Where annual Ceres crowns th' uncultur'd Field,
And Vines unprun'd their blushing Clusters yield;
Where Olives, faithful to their Season, grow,
And Figs with Nature's deepest Purple glow.
From hollow Oaks where honey'd Streams distill,
And bounds with noisy Foot the pebbled Rill;

Where

The Difficulty of this Passage is to know where these happy Countries lie, of which the Poet hath given so luxuriant a Description. Mr. Dacier thinks them the two little Spanish Islands near Andalusia, but this was a Retreat too narrow to entertain so great a Number of Roman Citizens, according to some Computations amounting almost to three Millions. Others believe these fortunate Islands to have been the Canaries, in the West of Afric.

43. *Reddit*] Shews the Fidelity of the Seasons; for Corn is a Kind of Pledge intrusted to Earth, which it annually restores. DAC.

46. *Suam arbores*.] The natural, not in-

grafted Tree. All Things grow without Art in the fortunate Islands. BOND.

48. *Crepante pede*.] Poets animate all Nature, and have given Feet to running Waters, because they advance successively from Place to Place, as if they were marching. SAN.

— *sonans liquido pede labitur unda.*

— *liquido pede detulit undas.*

Let not the Translator appear too bold in attempting to preserve the Beauties of his Author, even in Expressions yet unknown to the English Tongue.

51. *Nec*

472 Q. HORATII FLACCI EPODON LIBER.

Illic injussæ veniunt ad mulctra capellæ,
 Refertque tenta grex amicus ubera ; 50
 Nec vespertinus circumgemit ursus ovile,
 Nec intumescit alta viperis humus ;
 Plurima felices mirabimur ; ut neque largis
 Aquosus Eurus arva radat imbribus ;
 Pinguia nec ficcis urantur semina glebis, 55
 Utrumque rege temperante Cœlitum.
 Non huc Argoö contendit remige pinus,
 Neque impudica Colchis intulit pedem :
 Non huc Sidonii torserunt cornua nautæ,
 Laboriosa nec cohors Ulyssæi.
 Nulla nocent pecori contagia, nullius astri
 Gregem æstuosa torret impotentia.
 Jupiter illa piæ secrevit litora genti,
 Ut inquinavit ære tempus aureum.
 Ærea dehinc ferro duravit secula ; quorum 65
 Piis secunda, vate me, datur fuga.

EPODE

51. *Nec vespertinus.*] After having described the Riches of this happy Country, our Poet now passes to those Evils, from which it is exempt. It is secure from Insults of Foreigners. Corruption of Manners and Breach of Faith have not spread their Infection there. The Passions, which debase Mankind to Brutes, are there unknown, nor have Diseases and Pestilence committed their dreadful Ravages in these blissful Seats. SAN.

57. *Non huc Argoö.*] The Translator hath chosen to illustrate and open the Sense of Ho-

race, by following his Reasoning and Sentiments, rather than to be too punctual to his Expressions. The Argonauts never touched this happy Shore for Plunder and Piracy ; Medea never spread her Poisons, or practised her Witchcraft here ; the Sidonians, remarkable for Merchandise and Want of Probity, never introduced the bad Arts of Commerce ; and the Companions of Ulysses, equally known by their Vices and by their Labours, never landed here in all their Wanderings.

Where Goats untaught forsake the flowery Vale,
 And bring their swelling Udders to the Pail;
 Nor evening Bears the Sheep-fold growl around,
 Nor mining Vipers heave the tainted Ground;
 Nor watry Eurus deluges the Plain,
 Nor Heats excessive burn the springing Grain.

Not Argo thither turn'd her armed Head;
 Medea there no magic Poison spread;
 No Merchants thither plow the pathless Main,
 For guilty Commerce, and a Thirst of Gain;
 Nor wise Ulysses, and his wandering Bands,
 Vicious, though brave, e'er knew these happy Lands.
 O'er the glad Flocks no foul Contagion spreads,
 Nor Summer Sun his burning Influence sheds.

Pure and unmix'd the World's first Ages roll'd,
 But soon as Brass had stain'd the flowing Gold,
 To Iron harden'd by succeeding Crimes,
 Jove for the Just preserv'd these happy Climes,
 To which the Gods this pious Race invite,
 And bid me, raptur'd Bard, direct their Flight.

EPODE

61. *Nulla nocent pecori.*] These two Lines, if so bold an Alteration were pardonable, might better be placed after the fifty-second Verse, where the Poet mentions the negative Blessings of these Isles. He is here speaking of those Advantages, which their Inhabitants enjoy, with regard to Foreigners.

65. *Ærea.*] Mr. Cuninghame has restored this Reading from five or six excellent Manuscripts. The Construction is more natural

and easy. *Quorum* is referred to the two last Ages of Brass and Iron. Mr. Dacier remarks, that Horace does not mention the Silver Age, because that and the Golden seem to be the same.

66. *Vate me.*] The Poet, in Quality of Apollo's Priest, declares himself inspired by the Gods, that he may add more Weight to the Advice he has given.

EPODE XVII. *Ad CANIDIAM.*

JAM jam efficaci do manus scientiæ,
 Supplex & oro regna per Proserpinæ,
 Per & Dianæ non movenda numina,
 Per atque libros carminum valentium
 Refixa cœlo devocare fidera,
 Canidia, parce vocibus tandem sacris,
 Citumque retro solve, solve turbinem.
 Movit nepotem Telephus Nereium,
 In quem superbus ordinarat agmina
 Myſorum, & in quem tela acuta torſerat:
 Luxere matres Iliæ addictum feris
 Alitibus atque canibus homicidam Hectora,
 Poſtquam relictis mœnibus rex procidit,
 Heu! pervicacis ad pedes Achillei.

10

Setoſa

If Canidia be ranked in Company with Medea, Circe, and the moſt famous Witches of Antiquity, ſhe is indebted to Horace for the Obligation. She now appears the ſecond Time upon the Stage, and with all the Splendours of a Triumph. The Force of her Art is acknowledged, and Homage is paid to her Power. She is no longer an infamous Sorcererſs, but a Goddeſs, who ſubdues all Nature to her Empire; to whom Prayers are addreſſed, and Sacrifices promiſed.

Canidia, more-ſolent than compaſſionate by theſe Submiſſions of a vanquiſhed Enemy, prepares to make him feel the moſt dreadful Effects of her Indignation. Yet all theſe Submiſſions, and all theſe Menaces are Irony and Satire, ſo much more ſevere and violent, as they are more diſguiſed.

SAN.

Verſ. 7. *Citumque retro.*] Propertius and Martial mention a magical Machine called *Rhombus*. Theocritus and Lucian tell us, that it was made of Braſs, and Ovid ſays, it was turned round by Straps of Leather, with which it was bound. This is probably the Machine, which Horace calls *turbo*, and he beſeeches Canidia to turn it backward, as if to correct the fatal Effects it produced in its natural Courſe.

Torr.

8. *Telephus*] Was King of Myſia. When the Greeks entered his Country, in their Paſſage to Troy, he oppoſed them vigorously; but being wounded by Achilles, he was told by the Oracle, that he could only be cured by the Weapon, with which he was wounded. He applied to Achilles, who, ſcraping his Lance,

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 Vanquish'd I yield a suppliant Heart;
 But oh! by Hell's extended Plains,
 Where Pluto's gloomy Consort reigns;
 By bright Diana's vengeful Rage,
 Which Prayers, nor Hecatombs assuage,
 And by the Books, of Power to call
 The charmed Stars, and bid them fall,
 No more pronounce the sacred Scroll,
 But back the magic Circle roll.

Even stern Achilles could forgive
 The Mysian King, and bid Him live,
 Though proud he rang'd the Ranks of Fight,
 And hurl'd the Spear with daring Might.
 Thus, when the murderous Hector lay
 Condemn'd to Dogs, and Birds of Prey,
 Yet when his royal Father kneel'd,
 The fierce Achilles knew to yield,
 And Troy's unhappy Matrons paid
 Their Sorrows to their Hector's Shade.

Ulysses'

Lance, poured the Filings into his Wound. by our best Editions. The Copyists, who
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P p p 2

19. *Dedi*

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Canidia, more-insolent than compassionate by these Submissions of a vanquished Enemy, prepares to make him feel the most dreadful Effects of her Indignation. Yet all these Submissions, and all these Menaces are Irony and Satire, so much more severe and violent, as they are more disguised.

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Setosa duris exuere pellibus
 Laboriosi remiges Ulyssæi, 15
 Volente Circe, membra: tunc mens & sonus
 Relapsus, atque notus in vultus honor.
 Dedi satis superque pœnarum tibi,
 Amata nautis multum & institutoribus. 20
 Fugit juvenas, & verecundus color
 Reliquit; ossa pelle amicta luridâ:
 Tuis capillus albus est odoribus.
 Nullum à labore me reclinat otium:
 Urget diem nox, & dies noctem; neque est 25
 Levare tenta spiritu præcordia.
 Ergo negatum vincor ut credam miser,
 Sabella pectus increpare carmina,
 Caputque Marsâ dissilire nœniâ.
 Quid amplius vis? ô mare! ô terra! ardeo, 30
 Quantum neque atro delibutus Hercules
 Nessi cruore, nec Sicana fervidâ
 Furens in Ætna flamma: tu, donec cinis

Injuriosis

19. *Dedi satis superque.*] This whole last Part is all Disguise. It opens with Irony, continues with Fiction, and ends in Falshood: Horace would persuade Canidia, that he is violently tormented by her Enchantments; but the most sensible Pleasantry is attributing the Whiteness of his Hair to the Force of her Drugs, which he calls Odours. Poisons have been frequently conveyed in Perfumes, Flowers, Gloves, &c. SAN.

20. *Amata nautis.*] The Poet here uses Words of an ambiguous and doubtful Meaning. *Nauta* is properly a Sailor; but it also signifies a Merchant, of rich and extensive

Commerce. It appears by a Number of Inscriptions, that the *Nautæ* formed a Corporation, of which the Magistrates and Knights of Rome were frequently Members. *Institor* not only signifies a Person employed by Tailors to sell Clothes for them in the Streets, but a Factor or Merchant-Adventurer, such as Horace calls *pretiosus emptor*. Since a Translation cannot preserve both these Meanings, it must chuse that, which seems most proper to continue the Deceit, and impose upon Canidia. SAN.

21. *Verecundus color reliquit.*] *Reliquit* is governed by *me* understood. Thus in Plautus. *vires*

Ulysses' Friends, in Labours try'd,
So Circe will'd, threw off their Hide,
Assum'd the human Form divine,
And drop'd the Voice and Sense of Swine.

O Thou, whom Tars, and Merchants love,
Too deep thy vengeful Rage I prove,
Reduc'd, alas! to Skin and Bone,
My Vigour fled, my Colour gone.
Thy fragrant Odours on my Head
More than the Snows of Age have shed.
Days press on Nights, and Nights on Days,
Yet never bring an Hour of Ease,
While gasping in the Pangs of Death,
I stretch my Lungs in vain for Breath.

Thy Charms have Power ('tis now confest)
To split the Head, and tear the Breast.
What would you more, all-charming Dame?
O Seas, and Earth! this scorching Flame!
Not such the Fire Alcides bore,
When the black-venom'd Shirt he wore;
Nor such the Flames, that to the Skies
From Ætna's burning Entrails rise;
And yet, Thou Shop of Poisons dire,
You glow with unrelenting Fire,

'Till

vires relinquere, and in Virgil *cum lumine vita reliquit*. This Passage, through Inattention, has been unjustly criticised by Scaliger, weakly defended by Mr. Dacier, and ill corrected by Doctor Bentley. Such Ellipses are fre-

quent in Horace, and we have another Instance of them in the next Line, *ossa pella amicta lurida*, where *sunt* must be understood.

CUN. SAN.

35. *Officina.*

Injuriolis aridus ventis ferar,
 Cales venenis officina Colchicis. 35
 Quæ finis? ecquod me manet stipendium?
 Effare: jussas cum fide pœnas luam;
 Paratus expiare, seu poposceris
 Centum juvencis, sive mendâci lyrâ
 Voles sonari: tu pudica, tu proba 40
 Perambulabis astra fidus aureum.
 Infamis Helenæ Castor offensus vicem,
 Fraterque magni Castoris, victi prece,
 Ademta vati reddidere lumina.
 Et tu (potes nam) solve me dementiâ, 45
 O nec paternis obsoleta sordibus,
 Nec in sepulcris pauperum prudens anus
 Novendiales dissipare pulveres.
 Tibi hospitale pectus, & puræ manus:
 Tuusque venter partumeius; & tuo 50
 Cruore rubros obstetrix pannos lavit;
 Utcunque fortis exilis puerpera.

CANIDIÆ

35. *Officina.*] The ancient Scholiast has well explained this Passage, *ipsam Canidiam officinam venenorum diserte dixit*, Horace calls his Witch a Shop of Poisons.

39. *Centum juvencis.*] This Reading, instead of *juvencos*, hath been restored from an ancient Manuscript, and received by our late Editors. It is an elegant, poetical manner of speaking, and has been used by our Poet in the fourth Ode of the first Book.

Mendaci lyra.] We have here another Ambiguity. Horace would have Canidia believe, that he gives this Epithet to his Lyre, for the Satire, which he had composed against her; but his concealed Meaning is, that it is a lying Instrument, if it shall sing her Praises.

42. *Offensus vicem*] *Propter vicem Helenæ.*

This Reading is of several Manuscripts, and Doctor Bentley has proved, that it was an usual Manner of Expression among the Latins, both in Verse and Prose.

46. *Paternis sordibus.*] The Poet, according to the old Commentator, reproaches Canidia with being born in Adultery, the most criminal of all unlawful Commerce.

47. *Sepulchris pauperum.*] Acron well remarks, that Horace only means the Sepulchres of the Poor, since those of the Rich were surrounded with Walls, to protect them from the Sacrilege of Sorcerers.

48. *Novendiales pulveres.*] Servius, in his Notes upon the fifth Book of Virgil's *Æneid*, says, that a dead Body was preserved seven Days, burned on the eighth, and interred on the

'Till by the rapid Heat calcin'd,
 Vagrant I drive before the Wind.
 How long---? What Ransom shall I pay?
 Speak---I the stern Command obey.
 To expiate the guilty Deed,
 Say shall an hundred⁹ Bullocks bleed?
 Or shall I to the lying String
 Thy Fame and spotless Virtue sing?
 Teach Thee, a golden Star, to rise,
 And deathless walk the spangled Skies?
 When Helen's Virtue was defam'd,
 Her Brothers, though with Rage inflam'd,
 Yet to the Bard his Eyes restor'd,
 When suppliant He their Grace implor'd.
 Oh! calm this Madness of my Brain,
 For you can heal this raging Pain.
 You never knew the Birth of Shame,
 Nor by thy Hand, all-skilful Dame,
 The poor Man's Ashes are upturn'd,
 Though they be thrice three Days inurn'd.
 Thy Bosom's bounteous and humane,
 Thy Hand from Blood and Murder clean;
 And with a blooming Race of Boys,
 Lucina crowns thy Mother-Joys.

CANIDIA'S

the ninth; and that Horace intended these Ceremonies in the present Passage. This Explication, although contradicted by Acron, has been received by our ablest Commentators; yet there is little Probability, that such Ceremonials were observed in the Funerals of poor People, of whom alone the Poet speaks here. He seems rather to mean, that these Witches dug up the Ashes of the Dead, nine

Days after they were interred; and perhaps the Number nine might have had somewhat mysterious in it, which was thought to give Force to their Enchantments. The Laws of the twelve Tables had nothing determined concerning the Number of Days, which a Corps should be kept before it was to be carried out to Burial.

SAN.

CANIDIÆ *Responsio.*

QUID obſeratis auribus fundis preces?
 Non ſaxa nudis ſurdiora navitis
 Neptunus alto tundit hibernus ſalo.
 Inultus ut tu riſeris Cotyttia
 Vulgata, ſacrum liberi Cupidinis?
 Et Eſquilini Pontifex venefici
 Impune ut urbem nomine implêris meo?
 Quid proderit ditâſſe Pelignas anus
 Velociuſve miſcuiſſe toxicum?
 Sed tardiora fata te votis manent.
 Ingrata miſero vita ducenda eſt, in hoc,
 Novis ut uſque ſuppetas laboribus.
 Optat quietem Pelopis infidi pater,
 Egens benignæ Tantalus ſemper dapis;

5

10.

Optat

Canidia was provoked by the pretended Penitence of the Poet. She had diſcovered all the Diſguiſe of it, and boaſted that ſhe would have open Vengeance for this new Affront. Horace thought he could not better ſhew his Contempt of her Menaces, than by putting them into Verſe. The principal Ridicule of this Answer conſiſts in Canidia's never attempting to prove the Falſity of that deteſtable Execution, with which ſhe is charged in the fifth Epode, as if ſhe thought it more prudent to be ſilent concerning a Fact, whoſe Notoriety did not give a Poſſibility of her Juſtification.

SAN.

Verſ. 4. *Riſeris Cotyttia vulgata.*] *Cotyttia vulgando ridenda propoſueris.* Cotys, or Cotytto, was the Goddeſs of Impurity, and although ſhe did not preſide over Aſſemblies of Witches, yet, as there were many vile and

infamous Ceremonies praſtiſed in them, the Poet ſatirically makes Canidia call them the Feaſts of Cotys. Better to explain his Deſign, he adds, *liberi Cupidinis ſacrum*, Myſteries of a licentious and unbounded Love. A Roman Proverb calls a Perſon of diſſolute and vicious Manners, *Cotys contubernalis*, a Companion of Cotys.

POLITIAN.

6. *Eſquilini Pontifex venefici.*] *Tanquam ſi eſſes Pontifex.* You have preſumed, ſays Canidia, to ridicule and condemn our Actions on the Eſquilian Hill (a Place where Witches aſſembled, becauſe the Bodies of poor People were buried there) as if you were ſovereign Pontiffe, who was Arbiter and Judge of all Affairs, in which Religion was concerned.

TORR.

8. *Quid proderit.*] It is very little probable, that Horace, who thus laughs at Witchcraft, ſhould

CANIDIA'S *Answer.*

I'LL hear no more. Thy Prayers are vain.
 Not Rocks, amid the wintry Main,
 Less heed the shipwreck'd Sailor's Cries,
 When Neptune bids the Tempest rise.
 Shall you Cotyttia's Feasts deride,
 Yet safely triumph in thy Pride?
 Or impious, to the Glare of Day
 The sacred Joys of Love betray?
 Or fill the City with my Name,
 And Pontiffe-like our Rites defame?
 Did I with Wealth in vain enrich,
 Of potent Spells each charming Witch,
 Or mix the speedy Drugs in vain?
 No----through a lingering Length of Pain,
 Reluctant shalt Thou drag thy Days,
 While every Hour new Pangs shall raise.

Gazing on the delusive Feast,
 Which charms his Eye, yet flies his Taste,
 Perfidious Tantalus implores,
 For Rest, for Rest, the vengeful Powers;

Prome-

should apply to Charms or Incantations to defend him from the Power of Canidia. This Opinion, which is maintained by some of his Commentators, destroys all the Irony of his Recantation, and enfeebles the Spirit of it. We have seen that Canidia had assembled several Witches at Naples, to assist her in her Spells.

9. *Toxicum*] Was properly a Poison, with which the Scythians bathed the Points of their Arrows; and as the Wound was mortal, it became a Name for all incurable Poisons.

10. *Sed tardiora fata.*] The Word *velocius* seemed to threaten Horace with instant Death; but thy Crime, says Canidia, deserves more lengthened Torments, and I will make thee

SAN.

Optat Prometheus obligatus aliti ; 15
 Optat supremo collocare Sisyphus
 In monte faxum ; sed vetant leges Jovis.
 Voles modò altis defilire turribus,
 Modò ense pectus Norico recludere ;
 Frustraque vincla gutturi innectes tuo, 20
 Fastidiosâ tristis ægrimoniâ.
 Vectabor humeris tunc ego inimicis eques ;
 Meæque terra cedet insolentia.
 An quæ movere cereas imagines,
 (Ut ipse nôsti curiosus) & polo 25
 Deripere Lunam vocibus possim meis,
 Possim crematos excitare mortuos,
 Desiderique temperare poculum ;
 Plorem artis in te nil valentis exitum ?

feel my Vengeance in every Hour of a Life dragged on in Pain. Death, which is now an Object of your Fears, shall become an Object of your Wishes, and yet shall be denied you.

SAN.

13. *Optat quietem.*] In the Prayers, which Horace had addressed to Canidia, he had endeavoured to move her Pity by Examples of Forgiveness and Mercy. Her Answer now shews, by opposite Examples, that he had no Right to expect any Compassion from her.

DAC.

22. *Vectabor humeris.*] This Metaphor, taken from Persons carried by Slaves in Chairs,

signifies to triumph, to reduce to Servitude. All Mankind, says Canidia, shall acknowledge my Power, *Insolentia*, which nothing shall be capable of resisting; nothing shall equal.

DAC.

27. *Possim crematos.*] Canidia uses the Word *crematos*, to convince the Poet of her superiour Science. To raise the Spirits of the Departed; to reanimate dead Bodies, was the Trade of inconsiderable Witches; but to inspire with Life a Corps, which had been reduced to Ashes, was the highest Instance of their Art, and worthy of Canidia.

BOND.

29. *Artis.*

Prometheus, while the Vulture preys
 Upon his Liver, longs for Ease;
 And Sisyphus, with many a Groan,
 Uprolls, with ceaseless Toil, his Stone,
 To fix it on the top-most Hill,
 In vain, for Jove's all-ruling Will
 Forbids. When thus in black Despair
 Down from some Castle, high in Air,
 You seek an headlong Fate below,
 Or try the Dagger's pointed Blow,
 Or if the left-ear'd Knot you tye,
 Yet Death your vain Attempts shall fly;
 Then on your Shoulders will I ride,
 And Earth shall shake beneath my Pride.

Could I with Life an Image warm
 (Impertinent, you saw the Charm)
 Or tear down Luna from her Skies,
 Or bid the Dead, though burn'd, arise,
 Or mix the Draught inspiring Love,
 And shall my Art on Thee successful prove?

29. *Artis in te nil valentis.*] Nothing, says Mr. Dacier, can be more fatiguing, than to read all that the Commentators have written upon this Passage, which they have turned in twenty different manners, without giving the true Explication of it. Yet his own Explanation well deserves a Place among those,

which he has condemned. All the Difficulty will disappear by correcting the Text, according to some ancient Copies and Editions. *Aplorem exitum artis nihil valentis in te?* The Construction is pure Latin; perfectly natural, and easily understood. SAN.

END of the EPODES.

CARMEN SECULARE.

POETA *ad* POPULUM.Lib. 3.
Ode 1.

ODI profanum vulgus & arceo.
Favete linguis: carmina non prius
Audita, Musarum sacerdos,
Virginibus puerisque canto.

AD

This Poem is, beyond Contradiction, one of the noblest Pieces of Lyric Poetry, and we may be bold to say, that we have nothing more valuable in all the Works of Horace. It was an Honour to Him to have been chosen by Augustus to celebrate the secular Games, and his Performance is a curious, it is indeed the only Monument of the Ceremonies observed in that Festival. When we shall have read the Poem in its present Form, we shall acknowledge that Horace hath filled his Subject in its utmost Extent, and that Antiquity hath left us nothing more perfect.

The Celebration of these Games was distinguished by the Solemnity of three great Festivals, which were divided in their Institution, but by Degrees became united, and formed one Entertainment, which continued three Days and three Nights successively. They were called *Ludi Terentini*, *Ludi Seculares*, and *Ludi Apollinares*.

In the first Ages of Rome, a certain Person called Valesus Valesius, who lived in the Territories of the Sabines, had two Sons and a Daughter smitten with a Plague. He was

commanded, by his domestic Gods, to go down the Tiber with his Children to a Place named Terentum, and there to make them drink Water, warmed upon the Altar of Pluto and Proserpine.

His Children being perfectly cured, the grateful Father offered Sacrifices upon the Spot; celebrated Games; performed the Lectisternia; and to preserve in his own Name a Remembrance of such an extraordinary Event, called Himself Manius Valerius Terentinus; *Manius*, from the infernal Deities to whom He had sacrificed; *Valerius*, from the Verb *valere*, because his Children had recovered their Health; and *Terentinus*, from the Name of the Place.

In the Year 245, in which the Kings were expelled, a violent Plague, accompanied with numberless Prodigies, having thrown the City into the utmost Consternation, Publius Valerius Poplicola sacrificed to Pluto and Proserpine upon the same Altar, and the Contagion ceased. Sixty Years afterwards the same Sacrifices were performed by Order of the Sibylline Priests, with an Addition of some

T H E S E C U L A R P O E M.

The POET *to the* PEOPLE.

STAND off, ye Vulgar, nor profane,
With bold, unhallow'd Sounds, this festal Scene:
In Hymns, inspir'd by Truth divine,
I Priest of the melodious Nine,
To Youths and Virgins sing the mystic Strain.

To

some Ceremonies prescribed by their Books. It was then commanded, that these Feasts should from thence be regularly observed at the End of every Age, which gave them the Name of Secular Games. In the second Punic War the Apollinarian Games were instituted in Honour of Apollo and Latona. They were celebrated yearly, but not distinguished from the secular Games, in the Year when these last were represented.

The Pomp and Ceremonies of this Festival were very remarkable. Some Days before it began, the Quindcemviri distributed to the People certain lustral or expiatory Things; such as Torches, Bitumen, Sulphur, and Grain of particular Kinds. These are expressed in some ancient Medals in this Manner, S U F. P. D. *Suffimenta populo data*; and by these three Letters, P P P. *piamina populo præbita*. Sacrifices were offered in the Night to Pluto, and Proserpine; to the Fates; to the Ilithiæ, and the Earth: in the Day to Jupiter, Juno, Apollo, Latona, Diana, and the Genii. Supplications were performed, and the Statues

of the Gods were placed on Cushions, where they were served with the most exquisite Dainties. During the three Days, in which these Games continued, three different Pieces of Music were performed, as Zosimus assures us. The Scene changed each Day. On the first the People assembled in the Campus Martius; the second in the Capitol; the third upon Mount Palatine.

The first Secular Games were represented in the Year 245; the second in 305; the third in 505; the fourth in 605; and the fifth, which were these of Augustus, in 737. It is not easy to determine in what Season these last were celebrated; whether at the End of April (as we may conjecture from the 79th Line) when Prayers were offered to Pales for Preservation of the Flocks; or at Beginning of Autumn, which was the Time, as Zosimus informs us, appointed for their Celebration. But whatever might be the particular Season, we know, by the 83d and 104th Verses, that the Moon was in her Increase.

We

AD PUEROS AC PUELLAS.

Lib. 4.
Ode 6.

SPIRITUM Phœbus mihi, Phœbus artem
Carminis, nomenque dedit Poëtæ,
Virginum primæ, puerique claris
Patribus orti,

5

Delia

We have said that this Piece of Horace is the most ancient which remains to us upon this Occasion; at least it is the most complete. That of Catullus, beginning with these Words *Dianæ sumus in fide*, was apparently composed for some particular Festival of Apollo and Diana. Or, if it were intended for the Secular Games, it is only one of the three, which formed this kind of Poem. Perhaps it was designed to be sung in 705, but the Poet died a Year or two before, nor were the Games represented; either through Carelessness of the Pontiffes, or because the civil War broke out at that Time between Cæsar and Pompey. They were neglected in 405, probably from some such Reasons.

The Romans, in Imitation of the Greeks, had a kind of Lyric Poem composed of many Parts, each of which preserved to itself a particular Form of Measures, and which, being divided from the Whole, might separately make so many little Odes. The Secular Poem of Horace is the most ancient, but not the single Instance of this kind of Composition. Claudian, Terentianus Maurus, Ausonius, and Martianus Capellus have left us many others, which have been imitated by some modern Poets. That of Claudian was written upon the Marriage of Honorius, and begins with these Words, *Princeps corusco fidere pulchrior*. But we must not confound this Species of Poetry (called *Polymetrum Satur-*

nium) with the *Polymetra* and *Pammetra* of the Ancients, which were more like our modern, irregular Poems; and in which Verses of all different Measures were employed, without any uniform Order and Connexion.

Verf. 1. *ODI PROFANUM VULGUS*.] The Poet here takes a Tone of Inspiration, nor could he propose his Subject in a Manner more noble, or more capable of engaging Attention and Respect. At the Beginning of the Sacrifices it was usual to bid the Persons depart, who were not initiated in the Mysteries. *Profanus* is derived from *pro* and *fanum*, and signifies those, who were excluded the Temple, and stood before the Gate, *pro fano positi*.

2. *Favete linguis*.] These Words are also borrowed from Religion, and admit of three different Senses, which may be all applied to this Passage. In the first, they require a religious Silence amongst the Assistants; *favere*, says Festus, *pro silere usi sunt*. In the second, they order that nothing shall be spoken, which may disturb the Sacrifice, or hinder the Effect of the Prayers; *abstinere a verbis duris, malis, ominosis*. In their third Sense, they invite the Assembly to pronounce Words of a favourable Import, and to unite their Vows to those of the Priests, who officiate, the Prince and Magistrates, who preside, and the Children, who sing the Hymn.

Carmina

TO THE CHORUS OF YOUTHS AND VIRGINS.

PHOEBUS taught me how to sing,
 How to tune the vocal String;
 Phœbus made me known to Fame,
 Honour'd with a Poet's Name.

Noble Youths, and Virgins fair,
 Chaste Diana's guardian Care,

Goddeſs.

[*Carmina non prius audita.*] This is literally true in whatever Sense we understand it. It was an hundred thirty-two Years since the secular Games had been represented; consequently no Person then alive had ever heard a Poem sung upon such Occasion. Besides, this almost seems to have been the Form, which the Heralds used, who were sent through the Provinces to invite the whole World to the Celebration of a Festival, which they had never yet beheld; nor should ever behold again.

4. *Virginibus puerisque.*] The secular Poems were sung by fifty-four young Persons of both Sexes, equally divided into two Choirs. *Ter novem illustres pueri, cum totidem virginibus hymnos & Pœanas canunt;—seorsum autem puellæ ipsæ chorum habeant, & seorsum puorum masculus ordo.* ZOZIMUS.

This first Strophe carries the strongest Characters to justify our placing it at the Head of the secular Poem. The Poet begins with two religious Forms of speaking, *Odi profanum vulgus*, and *Favete linguis*, nor could such an Opening have any Object less important than some Ceremony consecrated to the Worship of the Gods. He says, that he will pronounce his Verses to Youths and Virgins, *Virginibus puerisque canto*, and he adds, that these Verses

were never heard by any Person, *carmina non prius audita.*

It was hardly possible for Him to mark the secular Poem with stronger Characters; nor upon any other Occasion could he seriously say, that the Verses, which he was going to repeat, were never heard before. Mr. Dacier is compelled to acknowledge, that Horace here speaks of the secular Poem; and although He puts himself to the Torture to reconcile this Strophe to the first Ode of the third Book, yet after all his forced and violent Explications, He is constrained to confess, that it is only a kind of general Preface, which hath not any particular Reference to that Ode, and which ought therefore to be separated from it by leaving a little Space between them. Indeed it is ridiculous, that Horace should address an Ode to Children, which was to teach them such Maxims of Morality, as were far above their Comprehension; while He excludes, from his Instructions, Persons of a more advanced Age, who alone were capable of understanding, and profiting by them. Scaliger therefore had Reason to say that this Strophe was entirely out of its Place.

Deliae tutela Deæ, fugaces
 Lynceus & cervos cohibentis arcu, 10
 Lesbium servate pedem, meique
 Pollicis ictum.
 Rite Latonæ puerum canentes,
 Rite crescentem face noctilucam,
 Prosperam frugum, celeremque pronos 15
 Volvere menses.
 Nupta jam dices, Ego Dîs amicum,
 Seculo festas referente luces,
 Reddidi carmen, docilis modorum
 Vatis Horatî. 20

CON-

5. *SPIRITUM PHOEBUS.*] The Poet speaks thus advantageously of Himself, to encourage the Chorus in their singing; and he says, that Apollo inspired these Verses, to insinuate to Them, that the God was disposed to hear their Prayers.

Mr. Sanadon places these four Strophes at the End of the Poem, and calls them an Epilogue. Thus he makes the Poet, surely not without some Absurdity, instruct the Chorus how to sing, when we must suppose the Concert already performed. Besides, the Poem ends far more nobly with *Hæc Jovem sentire Deosque cunctos.*

Spiritus Carminis, and *Ars Carminis*, are very different Expressions. The former shews an Elevation of Genius, which Nature alone can give; the latter expresses the Beauty of Versification, which is perfected by reading the most excellent Models of Antiquity, and

by Exercise of Composition. Whoever possesses these two Excellencies may be secure of Immortality, and the Name of Poet.

These four last Strophes have been always placed at the End of the sixth Ode of the fourth Book, only because the Measures are the same, and that Phœbus is named in both. But it is easy to perceive, that these Odes are extremely different, that the first was properly an Hymn, addressed to Apollo, and that in the other the Poet speaks to the Chorus who sing it. Nor is there any Connexion between them, but that they are Parts of the same Whole; of the secular Poem. Mr. Dacier very well discerned that they ought to be divided, but his Lights did not direct Him farther.

11. *Lesbium pedem.*] The Saphic Measures only are mentioned, because the greater Part of the three Songs is composed of them. The Poet

(Goddeſs, whoſe unerring Dart
Stops the Lynx or flying Hart)
Mark the Leſbian Meaſures well,
Where they fall, and where they ſwell;
And in various Cadence ſing,
As I ſtrike the changing String.

To the God, who gilds the Skies,
Let the ſolemn Numbers riſe;
Solemn ſing the Queen of Night,
And her Creſcent's bending Light,
Which adown the fruitful Year
Rolls the Months in prone Career.

Soon upon her bridal Day,
Thus the joyful Maid ſhall ſay,
When the great revolving Year
Bad the feſtal Morn appear,
High the vocal Hymn I rais'd,
And the liſtening Gods were pleas'd;
All the vocal Hymn divine,
Horace, tuneful Bard, was thine.

Poet exhorts the Choirs to obſerve the Meaſures of his Verſe, *Leſbium pedem*; and the Cadence of the Muſic, *pollicis iſtum*; for the Ancients marked the Cadence not only with the Foot, but the Thumb;

*Quam pollicis ſonore, vel plaſu pedis
Discriminare, qui docent artem, ſolent.*

Terentianus Maurus.

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R r r

In this manner Horace poetically repreſents Himſelf beating Time, while the Chorus was ſinging.

15. *Proſperam frugum*] Is an Ellipſis, for *proſperam in negotio frugum*. The People were perſuaded, that the Influences of the Moon reached to the Boſom of Earth and Seas. Horace therefore ſpeaks according to the popular Opinion.

CONCENTUS PRIMUS.

HYMNUS AD APOLLINEM.

UTERQUE CHORUS.

Lib. 4.
Ode 6.

DIVE quem proles Niobæa magnæ
Vindicem linguæ, Tityosque raptor
Sensit, & Trojæ propè victor altæ
Phthius Achilles,

Cæteris major, tibi miles impar;
Filius quamquam Thetidos marinæ
Dardanas turres quateret, tremenda
Cuspide pugnax.

Ille, mordaci velut ic̃ta ferro
Pinus, aut impulsa cupressus Euro,
Procidit latè, posuitque collum in
Pulvere Teucro.

25

30

Ille,

Verf. 21. *DIVE*.] This Invocation, forms the first Part of the Poem. Horace could not better address himself, than to Apollo, in whose Temple the secular Games were performed with great Solemnity; nor could he more artfully make his Court to Augustus, who professed to honour that God in a peculiar Manner, and who had dedicated a Temple to Him some Years before in his Palace.

It is probable, that this Part of the Ode was sung by the two Choirs together, and we find in it a Lyric Boldness, which hath much of Enthusiasm. After the Word *Dive* the Construction demands that we should go down to the last Strophe, *Doctus Argeæ*, &c. for all between these two Stanzas is a Parenthesis,

consisting of twenty four Lines. The Idea of Troy, and of Achilles, has thrown the Poet into a Wandering, which were inexcusable, if it were not intended to flatter a Prince, who deduced his Origin from the Trojans.

33. *Ille non inclusus equo*.] If Achilles had lived, the Greeks had not been reduced to a dishonourable Necessity of employing a Stratagem in the Siege of Troy, but had taken it in open Day. This is a glorious Character of that Hero; yet, in Mr. Dacier's Judgement, it particularly deserves to be remarked, that Horace speaks not so much from an Enthusiasm, which warms his Imagination, as from the Faith of History, that has preserved a famous Dispute at Agamemnon's Table, between Achilles

FIRST CONCERT.

HYMN TO APOLLO.

CHORUS of YOUTHS and VIRGINS.

TITYOS, with impious Lust inspir'd,
 By chaste Latona's Beauties fir'd,
 Thy Wrath, O Phœbus, try'd;
 And Niobe, of Tongue profane,
 Deplor'd her numerous Offspring slain,
 Sad Victims of their Mother's Pride.

Achilles too, the Son of Fame,
 Though sprung from Thetis, sea-born Dame,
 And first of Men in Fight,
 Though warring with tremendous Spear
 He shook the Trojan Towers with Fear,
 Yet bow'd to thy superiour Might;

The Cypress, when by Storms impell'd,
 Or Pine, by biting Axes fell'd,
 Low bends the towering Head;
 So falling on th' ensanguin'd Plain,
 By your unerring Arrow slain
 His mighty Bulk the Hero spread.

He

chilles and Ulysses, after the Death of Hector. They deliberated upon the Methods, which ought to be used for taking Troy; when Achilles talked with Contempt of the Stratagems Ulysses propos'd; and advis'd an open

Assault. Thus, from a Passage, which Homer has only lightly mentioned in his Odyssey, has Horace beautifully drawn a Character of this Hero.

Ille, non inclusus equo Minervæ
 Sacra mentito, male feriatos
 Troas, & lætam Priami choreis 35
 Falleret aulam;
 Sed palam captis gravis, heu nefas! heu!
 Nescios fari pueros Achivis
 Ureret flammis, etiam latentes
 Matris in alvo: 40
 Nī tuis victus, Venerisque gratae
 Vocibus, Divūm pater annuisset
 Rebus Æneæ potiore ductos
 Alite muros.
 Doctor Argeæ fidicen Thaliæ, 45
 Phœbe, qui Xantho lavis amne crines,
 Daunīæ defende decus Camenæ,
 Levis Agyieū.

CON-

45. *Argæ.*] The Poet here joins together the Greek and Latin Muses, because these Hymns were sung in both Languages; nor is it improbable, that the Grecian secular Poem was a Translation of the Latin, either by Horace, or by some ingenious Greek. They, who read *Argæ* lose this Opposition, and as some Manuscripts have *Argivæ fidicen Thaliæ*, it is not a violent Alteration into *Argæ*, which is used by Horace and Ovid. The

Correction is due to Mr. Cuningham.

48. *Levis Agyieū.*] Apollo is called *Agyieus*, from a Greek Word, signifying a Street; because that God had Statues and Altars erected to him in the Streets, as Diana had in Highways. The Epithet *levis* is particularly applied to Apollo, who was always represented without a Beard, as a Mark of his Youth and Beauty. Such is the Epithet *intonsus* in the 34th Line.

49. *DIANAM*

THE SECULAR POEM.

493

He would not Priam's heedless Court,
Dissolv'd in Wine, and festal Sport,
With midnight Art surprise,
But bravely bold, of open Force,
Would proudly scorn Minerva's Horse,
And all its holy Cheat despise :

Then arm'd, alas! with Horrors dire,
Wide-wasting with resistless Ire,
Into the Flames had thrown
Infants, upon whose faltering Tongue
Their Words in formless Accents hung,
Even those to Light and Life unknown :

But charm'd by Beauty's Queen and Thee,
The Sire of Gods, with just Decree
Assenting, shook the Skies ;
That Troy should change th' imperial Seat,
And guided by a better Fate,
Glorious in distant Realms should rise.

Oh! may the God, who could inspire
With living Sounds the Grecian Lyre ;
In Xanthus' lucid Stream
Who joys to bathe his flowing Hair,
Now make the Latian Muse his Care,
And powerful guard her rising Fame.

SECOND

CONCENTUS SECUNDUS.

CHORUS PUERORUM.

Lib. I.
Ode 21.**D**IANAM teneræ dicite Virgines.

CHORUS PUELLARUM.

Intonsum pueri, dicite Cynthium,

50

UTERQUE CHORUS.

Latonamque supremo

Dilectam penitus Jovi.

CHORUS PUERORUM.

Vos lætam fluviis & nemorum comâ,

Quæcunque aut gelido prominet Algido,

Nigris aut Erymanthi

Sylvis, aut viridis Cragi.

55

CHORUS

49. *DIANAM TENERÆ.*] This Part was sung in the Capitol the second Day. It is of a Character different from the first and third. The Constructions of it are natural; the Style easy; the Images rural; and, while it seems only a Preparation to the next Part, it is really a Panegyric upon Apollo, Diana, and Latona.

We may be bold to say, that all the Commentators appear in Favour of the present Arrangement of this Ode; some of them as-

sure us, that it was intended for the Secular, others for the Apollinarian Games. Both have Reason for their different Opinions, and really agree, while they believe they contradict each other, since both these Games composed only one Festival in the secular Year, as has been already observed. Some however of the Critics have been deceived in imagining that the Poet, in his own Person, invites the Choirs to sing the following Hymn. It was sung by them alternately.

51. *Latonam.*

SECOND CONCERT.

CHORUS OF YOUTHS.

YE Virgins, sing Diana's Praise.

CHORUS OF VIRGINS.

Ye Boys, let youthful Phœbus crown your Lays.

THE TWO CHOIRS.

Together let us raise the Voice

To Her, belov'd by Jove supreme;

Let fair Latona be the Theme,

Our tuneful Theme, his beauteous Choice.

CHORUS OF YOUTHS.

Ye Virgins, sing Diana's Fame,

Who bathes delighted in the limpid Stream;

Dark Erymanthus' awful Groves,

The Woods, that Algidus o'erspread,

Or wave on Cragus' verdant Head,

Joyous th' immortal Huntress loves.

CHORUS

51. *Latona*.] One of the Commentators thinks *Latona* was never mentioned in this Poem, yet we are assured by Macrobius and Zosimus that he is mistaken. *Apollini sacrum* *sebat* *luna* *aurata*, & *capiti* *diadema* *auratis*;

item Latona bove feminâ aurata. MACROB. *His autem Diis rem sacram faciunt, videlicet Jovi, Junoni, Apollini, Latonæ, Dianæ, &c.* ZOSIM. *Latona* had a Part in the Apollinarian, which entered into the secular Games.

CHORUS PUELLARUM.

Vos Tempe totidem tollite laudibus,
 Natalemque, mares, Delon Apollinis,
 Insignemque pharetrâ
 Fraternâque humerum lyrâ.

60

UTERQUE CHORUS.

Hæc bellum lacrymosum; hic miseram famem
 Pestemque a populo & principe Cæsare in
 Persas atque Britannos
 Vestra motus aget prece.

CONCENTUS TERTIUS.

AD APOLLINEM ET DIANAM.

UTERQUE CHORUS.

PHOEBE, sylvarumque potens Diana,
 Lucidum cœli decus, & colendi
 Semper, & culti, date quæ precamur
 Tempore sacro:

65

Quo

61. *Hæc bellum.*] This Correction was proposed by Doctor Bentley, and, if we follow the Poet's Reasoning, we shall see the Necessity of it. We may remark in this and the next Piece, that when the Chorus of Boys have sung alone, the Chorus of Girls immediately sings in the same Manner. If we give this whole Strophe to the Boys, nothing

remains for the Girls, and the only Method of reconciling the Difference between them, is to make them sing it together. If therefore the two Choirs ought to be united here, consequently Apollo and Diana should each have their Part in the four last Verses; and it seems against all Decencies, that the Poet, after having celebrated the Attributes of the
 two

CHORUS OF VIRGINS.

Ye Boys, with equal Honour sing
 Fair Tempe cloth'd with ever-blooming Spring;
 Then hail the Delian Birth divine,
 Whose Shoulders, beaming heavenly Fire,
 Grac'd with his Brother's warbling Lyre,
 And with the golden Quiver shine.

CHORUS OF YOUTHS AND VIRGINS.

Mov'd by the solemn Voice of Prayer,
 They both shall make imperial Rome their Care,
 And gracious turn the direful Woes
 Of Famine and of weeping War,
 From Rome, from sacred Cæsar far,
 And pour them on our British Foes.

THIRD CONCERT.

TO APOLLO AND DIANA.

CHORUS OF YOUTHS AND VIRGINS.

YE radiant Glories of the Skies,
 Ever-beaming God of Light,
 Sweetly-shining Queen of Night,
 Beneath whose Wrath the wood-born Savage dies;
 Ye Powers, to whom with ceaseless Praise
 A grateful World its Homage pays,

Let

two Divinities in the three preceding Strophes, by an Alteration of a single Letter, the Order of the Poem, the Regularity of the Chorus, and the Decencies of Character are preserved. Thus,

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S f f

62. A

Quo Sibyllini monuere versus,
Virgines lectas, puerosque castos
Dīs, quibus septem placuere colles,
Dicere carmen.

70

CHORUS PUERORUM.

Alme Sol, curru nitido diem qui
Promis & celas, aliisque & idem
Nasceris, possis nihil urbe Romā
Visere majus.

75

CHORUS PUELLARUM.

Rite maturos aperire partus
Lenis Ilithyia, tuere matres;
Sive tu Lucina probas vocari,
Seu Genetyllis.

80
Diva,

62. *A populo & principe Casare.*] Here the Choirs join, and congratulate each other upon the Success, which they hope for from their Prayers. *Motus aget* can be grammatically applied only to Apollo; but the Sense requires that it should be extended to Diana; and there are many Examples of such Expressions.

63. *In Persas atque Britannos.*] That is, far from Italy; for these two Nations mark the Extremities of the Roman Empire to East and West.

65. *PHOEBE SILVARUM.*] The last Day of this Festival was celebrated in the Temple of Apollo on Mount Palatine, where the two Choirs sung this third Part, which properly concludes the secular Poem. We may remark, in general, the Care and Attention of the Poet to vary his Songs. He consecrates the first to Apollo alone; in the second he joins him with Diana and Latona; in the third, he addresses himself to the other

Divinities, who were worshipped in this Festival. He uses the same Measures in the first and third, but he has thrown between them another Kind of Composition, that he might avoid a tedious and disagreeable Uniformity. The Manner of singing is also varied. In the first, the two Choirs always sing together; in the others, they sometimes divide, and sometimes unite; but with this Difference, that the two Choirs sing together at the Beginning of the third, and separately at the Beginning of the second. There is also a remarkable Variety in the Kinds and Species of Verse, which form this Poem. The first and last are Hymns; but they are divided by another Piece, which is properly only an Ode; and even these two Hymns are of a different Character.

69. *Sibyllini versus.*] The first Woman, who pronounced the Delphic Oracles, was called Sibylla, and her Successors were from her named Sibyls. It is not possible, such is that

Let our Prayer, our Prayer be heard,
 Now in this solemn Hour prefer'd,
 When by the Sibyl's dread Command,
 Of spotless Maids a chosen Train,
 Of spotless Youths a chosen Band,
 To all our guardian Gods uplift the hallow'd Strain.

CHORUS OF YOUTHS.

Fair Sun, who with unchanging Beam
 Rising another, and the same,
 Canst from thy beamy Car unfold
 The glorious Day,
 Or hide it in thy setting Ray,
 Of Light and Life immortal Source,
 May'st Thou, in all thy radiant Course,
 Nothing more great than seven-hill'd Rome behold.

CHORUS OF VIRGINS.

Goddeſs of the natal Hour,
 Or if other Name more dear,
 Propitious Power,
 Can charm your Ear,
 Our pregnant Matrons gracious hear:

With

that Diversity with which Authors speak of them, to ascertain their Number. The common Opinion is, that there were ten of them, at least there were ten more famous. The pretended Books of these Oracles at present are thought fictitious; and Cicero judged in the same Manner of those in his Time.

70. *Virgines lætæ.*] These two Epithets *lætus* and *castus* must be applied equally to the two Choirs; but the Poet hath chosen to join *castus* to *puer*, because the Meaning of this

Epithet is included in the Word *Virgo*. The Youth, who sung the secular Poem, ought not only to be of distinguished Quality, but also such as were *patrimi* and *matrimi*, whose Parents were yet living, and who had been married with the Ceremony called *confarreatio*.

73. *Alme Sol.*] It was a superstitious Custom of the Heathens in their Hymns, to give the Gods all their different Names, for fear of omitting any that might be more agreeable.

Diva, producas sobolem; Patrumque
 Prosperes decreta super jugandis
 Feminis, prolisque nova feraci
 Lege marita;

UTERQUE CHORUS.

Certus undenos decies per annos
 Orbis ut cantus referatque ludos,
 Ter die clare, totiesque gratâ
 Nocte frequentes.

85

Vosque veraces cecinisse, Parcæ,
 Quod semel dictum est, stabilisque rerum
 Terminus servet, bona jam peractis
 Jungite fata.

90

Fertilis

In this Piece, the Boys call the Son of Latona, Phœbe, alme Sol, Apollo, Augur, decorus arcu, acceptus novem Camenis; and the Girls call the Sister of this God Ilithyia, Lucina, Genetyllis, siderum regina, Diana and Luna.

78. *Ilithyia*.] The Sibylline Oracle mentions the *Ilithyia*; post hæc *Ilithyias placato puerperas hostiis*; and Suidas speaks of many *Genetyllis*, *Genetyllidas Dianæ comites dicunt partuum præfides*. The Ancients acknowledged more than one Lucina; *Parcis & Lucinis*, says Zosimus.

These three Names signified the same Office, and were common to all the Goddesses, who presided over Births; but they are given particularly to Diana, because she had the sovereign Authority.

80. *Genetyllis*.] The usual Reading is *genetalis*, but we cannot find any Author, who uses the Word in the Sense, which it hath in this Place. *Genetyllis* is a Greek Word, derived from *γενος*, *nativitas*, and our Author, says Doctor Bentley, seems particularly to have affected the Use of Greek Names in this Poem. *Ilithyia* and *Agyieus*.

83. *Feraci lege marita*.] *Marita feminas*.

I

lege feraci novæ prolis, Marry our Women, in Virtue of the new Law made in their Favour; or, as the Words may be explained, *Et prosperes decreta supra marita lege, quæ ferax est novæ prolis*. Mr. Samadon prefers the first Explication, and there is little Difference in the Sense.

In the Year 736, Augustus made a Law *de maritandis ordinibus*, in which he proposed Rewards to those, who would marry, and Punishments or Fines for those, who continued in Celibacy. In 762, he made another Law, by the Consuls Marcus Papius Mutilus, and Quintus Poppæus Secundus. The first called the Julian; the second, the Papian Law. They were intended to restore to Rome the Number of her Citizens, which had been greatly lessened during the civil Wars; yet Augustus only revived those ancient Ordinances, which expressly commanded the Censors not to permit the Citizens to live unmarried. *Cælibes esse prohibento*. These Laws as equally regarded Men as Women; but the Choir of Virgins naturally mention that Sex alone of which they themselves are a Part.

85. *Undecenos*

With lenient Hand their Pangs compose,
 Heal their agonizing Throes;
 Give the springing Birth to Light,
 And with every genial Grace,
 Prolific of an endless Race,
 Oh! crown our Marriage-Laws, and bless the nuptial
 Rite;

CHORUS OF YOUTHS AND VIRGINS.

That when the circling Years complete
 Again this awful Season bring,
 Thrice with the revolving Light,
 Thrice beneath the Shades of Night,
 In countless Bands our youthful Choirs may sing
 These festal Hymns, these pious Games repeat.

Ye Fates, from whom unerring flows
 The Word of Truth; whose firm Decree
 Its stated Bounds, and Order knows,
 Wide-spreading through Eternity,
 With guardian Care around us wait,
 And with successive Glories crown the State.

Let

85. *Undenos decies per annos.*] There were among the Latins two Opinions concerning the Duration of an Age. Before the Time of Augustus it reckoned exactly an hundred Years, and the Sibylline Oracle, which then subsisted, marked precisely the same Number. The fifth secular Games gave Occasion to a new Opinion. Augustus, persuaded that it was of great Consequence to the State not to omit the Celebration of this Festival, gave order to the Sibylline Priests to consult at what time of the current Age it ought to be represented. They, perceiving that it had

been neglected in 705 under Julius Cæsar, were anxious to find some way of covering their Fault, that they might not be thought answerable for all the Calamities of the civil War. Three Things made their Imposture easy. They were the sole Depositaries of the Sibylline Books; the World was not in general agreed upon the Year, by which the Games should be regulated; and it was divided even upon the Date of those in which they had formerly been celebrated. The Priests did not fail to take Advantage of this Diversity of Sentiments to flatter Augustus, by persuading him

Fertilis frugum pecorisque tellus
 Spiceâ donet Cererem coronâ:
 Nutriant foetus & aquæ salubres,
 Et Jovis auræ.

95

CHORUS PUERORUM.

Condito mitis placidusque telo
 Supplices audi pueros, Apollo;

CHORUS PUELLARUM.

Siderum regina bicornis audi
 Luna puellas.

100

UTERQUE CHORUS.

Roma si vestrum est opus, Iliæque
 Litus Etruscum tenuere turmæ,
 Jussa pars mutare lares & urbem
 Sospite cursu;

Cui

him that the secular Year regularly fell upon 737. To this purpose they published Commentaries upon the Sibylline Books, in which they proved by the very Words of the Sibyl (Although with some Alteration from their ancient Reading) that an Age ought to contain an hundred and ten Years, and not an hundred only.

The Authority of these Priests, being infinitely respected by a superstitious People, instantly put this Falshood into the Place of Truth, without any Person's daring to contradict it, since it was forbidden, upon Pain of Death, to communicate the Books of the Sibyls. The Prince, charmed to see that the Gods had reserved to his Time the Celebration of so great a Festival, immediately supported the Imposture by his Edicts to authorise the Discovery of the Priests. Whether in Flattery, or Credulity, the Poet gave him-

self to the public Opinion; and indeed he must, with a very bad Grace, have followed the ancient System in a Poem composed by Order of Augustus, and sung in the Presence of that Prince, and of the Priests, in the Name of the whole Empire.

86. *Cantus referatque ludos.*] In fact many different Hymns were sung; many different Games were celebrated. The Poet's Expression is therefore perfectly correct, *ter referat, cantus.*

87. *Gratâ nocte.*] The Coolness of the Night gave a new Pleasure to their Shows, without mentioning their Illuminations in the Temples, public Places, and Gardens. We may believe that the Description of those artificial Fires in Claudian, upon the sixth Consulate of Honorius, is not less agreeable to the secular Festival, than to the Games of the Circus.

89. *Vosque*

Let Earth her various Fruitage yield,
 Her living Verdure spread,
 And form, amid the waving Field,
 A sheafy Crown for Ceres' Head;
 Fall genial Showers, and o'er our fleecy Care
 May Jove indulgent breathe his purest Air.

CHORUS OF YOUTHS.

Phœbus, whose kindly Beams impart
 Health and Gladness to the Heart,
 While in its Quiver lies thy pestilential Dart,
 Thy youthful Suppliants hear;

CHORUS OF VIRGINS.

Queen of the Stars, who rul'st the Night
 In horned Majesty of Light,
 Bend to thy Virgins a propitious Ear.

CHORUS OF YOUTHS AND VIRGINS.

If, ye Gods, the Roman State
 Was form'd by your immortal Power,
 Or if, to change th' imperial Seat,
 And other Deities adore,
 Beneath your Guidance the Dardanian Ho
 Pour'd forth their Legions on the Tuscan Coast;

For

89. *Vosque veraces cecinisse Parca.* J. The Sibyl had commanded, that Sacrifices of Lambs and She-Goats should be offered to the Parca the first Night of the Festival; *Nox quando supervenerit, sole abscondente suam lucem, sacrificato omnium generatricibus Parcis agnos & capras.*

The Ancients were persuaded that the Parca

regulated the Destinies of Mortals in the Moment of their Birth, and that what they once pronounced was immutable and certain. Hence their Epithet *veraces*, and in another Ode *Parca non mendax*. They are introduced here as Attendants and Assistants of Diana in the Hour of Birth.

Cui per ardentem sine fraude Trojam
 Castus Æneas patriæ superstes
 Liberum munivit iter, daturus
 Plura relictis ;

105

Dî probos mores docili juvenitæ,
 Dî senectuti placidæ quietem,
 Romulæ genti date remque problemque
 Et decus omne.

110

Quique vos bobus veneratur albis,
 Clarus Anchisæ Venerisque sanguis,
 Imperet bellante prior jacentem
 Lenis in hostem.

115

Jam mari terraque manus potentes
 Medus, Albanasque timet secures :
 Jam Scythæ responsa petunt, superbi
 Nuper & Indi.

120

Jam Fides, & Pax, & Honos Pudorque
 Priscus, & neglecta redire Virtus
 Audet ; apparetque beata, pleno
 Copia cornu,

CHORUS

93. *Fertilis frugum.*] Nothing can be more beautiful than this Image of the Earth crowning Ceres with Corn, to shew the Abundance of Harvest. The Sibylline Verses mention the Sacrifices offered to Earth; a Boar and a black Sow; *itemque Terra feraci porcus & sus macletur nigra*; and Zosimus reckons Ceres in the Number of the Divinities, who shared the Honours of this Festival; *Cereri, & Diti patri, & Proserpina*.

99. *Siderum regina bicornis.*] This Poem was sung the first Nights of the new Moon, as appears by this Verse and the hundred thirty-fourth.

101. *Roma si vestrum est opus.*] These Words are to be referred to all the Deities, who had

been already invoked, and who had contributed to the Foundation or Grandeur of the Roman Empire. But the Poet particularly means Apollo and Diana, by whose Order the Trojans had been settled in Italy.

109. *Dî probos mores.*] It is sufficient for private Persons, that Youth should be educated in Principles of Virtue, and that Age should enjoy its last Days in Tranquillity; but a State requires Wealth, Subjects, and Glory. This Distinction is well supported, but the Prayer would have been more proper for the Manners of ancient Rome.

113. *Quique vos bobus, &c.*] Augustus was present and personally offered Sacrifices to Jupiter, Apollo, and Diana.

115. *Imperet*

For whom Æneas, through the Fire,
 In which he saw his Troy expire,
 A Passage open'd to an happier Clime,
 Where they might nobler Triumphs gain,
 And, to never-ending Time,
 With boundless Empire reign,
 Ye Gods, inform our docile Youth
 With early Principles of Truth;
 Ye Gods, indulge the waning Days
 Of silver'd Age with placid Ease,
 And grant to Rome an endless Race,
 Treasures immense, and every sacred Grace.
 The Prince, who owes to Beauty's Queen his Birth,
 Who bids the snowy Victim's Blood
 Pour forth to Day its purple Flood,
 Oh! may He glorious rule the conquer'd Earth;
 But yet a milder Glory show
 In Mercy to the prostrate Foe.
 Already the fierce Medæ his Arms reveres,
 Which wide extend th' imperial Sway,
 And bid th' unwilling World obey;
 The haughty Indian owns his Fears,
 And Scythians, doubtful of their Doom,
 Await the dread Resolves of Rome.
 Faith, Honour, Peace, celestial Maid!
 And Modesty, in ancient Guise array'd,
 And Virtue (with unhallow'd Scorn
 Too long neglected) now appear,
 While Plenty fills her bounteous Horn,
 And pours her Blessings o'er the various Year.

CHORUS PUERORUM.

Augur & fulgente decorus arcu 125
 Phœbus, acceptusque novem Camenis,
 Qui salutari levat arte fessos
 Corporis artus,
 Si Palatinas videt æquus arces,
 Remque Romanam, Latiumque felix, 130
 Alterum in lustrum meliusque semper
 Proroget ævum;

CHORUS PUELLARUM.

Quæque Aventinum tenet Algidumque,
 Quindecim Diana preces virorum
 Curet, & votis puerorum amicas 135
 Applicet aures.

UTERQUE

115. *Imperet bellante prior, &c.*] The Construction is remarkable. *Prior* signifies *prius*, *potius*; and *bellans* is opposed to *lenis*. *Augustus lenis imperet prior seipso bellante*, is to be construed, *Augustus imperet potius parcendo hosti subiecto, quam debellando armatum*.

121. *Pudor priscus.*] The Laws, which Augustus made for the Celebration of these Games, give us an Example of his Attention to regulating the public Manners. He not only ordered, that the three Nights should be observed with all possible Decency, but forbade that any young Persons of either Sex should appear at the nocturnal Ceremonies, except they were accompanied by their Relations, who were of Age to watch over their Actions, and answer for their Conduct. But the Poet had in View particularly those Laws, which Augustus established the Year before

for Encouragement of Chastity and Marriage. *De Pudicitia; de moribus ordinibus.*

125. *Augur & fulgente, &c.*] Torrentius observes that Horace hath collected, in these four Verses, the four principal Attributes of Apollo; Divination, Archery, Music, and Physic.

131. *Alterum in lustrum.*] *Lustrum* was an expiatory Ceremony, which returned every five Years, and was constantly celebrated in the secular Year. *Ævum* is used for *seculum*, and as an Age consisted of twenty *Lustra*, the Poet intreats the Gods to raise the Glory of the Roman Empire from *Lustrum* to *Lustrum*, from Age to Age. He hath expressed in Verse the Form of Prayer used on those Occasions, *ut Di populi Romani res majores, amplioresque facerent.*

CHORUS OF YOUTHS.

If the prophetic Power divine,
 Fam'd for the golden Bow, and quiver'd Dart,
 Who knows to charm the listening Nine,
 And feeble Mortals raise with healing Art;
 If He with gracious Eye survey the Towers,
 Where Rome his Deity adores,
 Oh! let each Era still presage
 Increase of Happiness from Age to Age;

CHORUS OF VIRGINS.

And may Diana, on these favourite Hills
 Whose diffusive Presence fills
 Her hallow'd Fane,
 Propitious deign
 Our holy Priests to hear,
 And to our Youth incline her willing Ear.

CHORUS

134. *Quindecim virorum.* The Oracles, in which the Roman Empire was concerned, were anciently put into a Coffer of Stone, and deposited in a subterraneous Place in the Capitol. They were intrusted to the Care of two Priests called *Duumviri sacrorum*, whose principal Business was to consult those Books in all Occasions of the State, but never without a Decree of the Senate. Tarquin added two Officers, maintained at the public Expence, to assist and watch over them in their Ministry. In 388, were added eight Priests to the two first, and the Number was afterwards augmented to fifteen, from whence they were called *Decemviri* and *Quindecim-viri*, which last Name remained when they were

multiplied to forty, and even to sixty. Cæsar added a sixteenth, and the Senate permitted Augustus to enlarge the Number as he pleased.

The Capitol having been burned in 671, the Sibylline Books perished in the Fire. Sylla rebuilt the Capitol, and the Senate sent three Deputies into Ionia to collect whatever Verses of the Sibyl Eritria Tradition had preserved, which were almost a thousand. Augustus gathered, in Asia minor, in the Islands of the Ægean Sea, in Africa, and the Colonies of Italy, more than two thousand Volumes of Greek and Latin Verses, which passed under the Names of the Sibyls; and after having burned all that the Priests judged apocryphal, He placed them, with those which

UTERQUE CHORUS.

Hæc Jovem sentire Deosque cunctos,
Spem bonam certamque domum reporto,
Doctus & Phœbi chorus & Dianæ
Dicere laudes.

140

he took out of the Capitol, under the Base of Apollo's Statue, in the Temple which he had erected to that God. They continued in this State to the Times of Honorius, who ordered Stilicon to burn all that remained of these pretended Sibylline Verses.

It is with a sensible Pleasure I am convinced, that I have not made any considerable Alteration in this Poem, of which the Learned

and the Critical have not before me perceived the Necessity. I have followed their Doubts; urged forward their Conjectures; endeavoured to lighten their Difficulties, and I flatter myself, that in advancing in the Ways, which They opened to me, I have been happy enough to form, in their natural Order, the different Parts of this Poem, which before were broken, and unconnected.

SANADON.



CHORUS of YOUTHS and VIRGINS.

Lo! We the chosen, youthful Choir,
Taught with harmonious Voice to raise
Apollo's and Diana's Praise,
In full and certain Hope retire,
That all th' assembled Gods, and sovereign Jove
These pious Vows, these choral Hymns approve.

The END of the FIRST VOLUME.



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